

THE MUSICAL TIMES

And Singing-Class Circular,

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THE THIRTY-NINTH SEASON, 1870-1.

On FRIDAY, 10th December, Beethoven's "Mass in C" and "Mount of Olives." The usual Christmas Performances of Handel's "Messiah," Fridays, December 23rd and 30th.

For arrangements respecting the HANDEL FESTIVAL at the Crystal Palace, in June next, see separate Advertisement.

Arrangements are in progress with the Executive Committee of the Royal Albert Hall, now erecting at Kensington, for giving some performances in that building, in the months of May and June next, and it is contemplated including one, at least, of those performances in the series of the Society's Subscription Concerts.

Subscriptions for the series of Ten Concerts:—Stalls, three guineas; reserved seats, two guineas; single tickets, 10s. 6d., 5s., and 3s.

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ELY DIOCESAN CHURCH MUSIC SOCIETY.

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PRIZE PART SONG.—The Committee of the Amateur Glee Club, Belfast, are prepared to offer a PRIZE OF TEN POUNDS, for the best Original Part Song for Four or more mixed Voices. Contributions to be sent in before the 1st of January, 1871, with mottoes attached; a sealed envelope accompanying, bearing motto outside, and enclosing name and address. The Prize Part Song to become the property of the Club, and the decision to be published in the ensuing number of the *Musical Times*. Further particulars can be obtained of Mr. G. Benson, 19, Wilmot-terrace, Belfast, to whom all communications may be addressed.

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The Musical Times.

THE present number of the *Musical Times* (with a special Supplement issued for the occasion) is sent to the whole of the Clergy of the Church of England, to the various Educational, Mechanics' and Literary Institutions, to Professors and to persons generally known to be interested in musical matters. Devoted to the welfare of Choral Societies, containing original articles upon the art by the most accredited writers, copious reviews upon new music, criticisms upon all public performances of interest, and a musical composition, either sacred or secular, (usually extending to about four pages,) this Journal has now assumed an importance which justifies the proprietors in placing a specimen number in the hands of the musical public, with the view of still further promoting its circulation, which, unaided by any advertisement, has already reached to 14,000. The number of Choral Societies now existing, not only in the United Kingdom but in the Colonies, in the formation of which the issue of cheap sacred music, inaugurated by Messrs. Novello, has been chiefly instrumental, is a matter of so much interest that, apart from its position as a recognised musical Periodical, a publication in which the proceedings of Singing Classes are duly chronicled must be valuable to every person desiring the healthy progress of the art in this country; and the proprietors appeal with confidence to all who receive this Journal to assist in increasing the number of its supporters and in personally extending its influence. The annual subscription is 2s. 6d. (including postage), and this sum remitted in stamps to the publishers, will ensure the regular monthly transmission of the Journal throughout the year.

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THE MUSICAL TIMES,

2nd Singing Class Circular.

DECEMBER 1, 1870.

THE NATIONAL MUSIC OF OUR NATIVE LAND.

By G. A. MACFARREN.

(Continued from page 650.)

It would be trite to quote either the saying of Andrew Fletcher, of Saltoun, "Let who will make the Laws," &c, or that of the Rev. Rowland Hill, of the Surrey Chapel, in the Blackfriars Road, "The devil should not have," &c.; but these two aphorisms bear so strongly on the subject of national music, that reference may well be made to them as a text for these concluding remarks. Let them be considered inversely to the chronological order of their enunciation.

The practice of adapting verses on sacred themes to popular secular tunes, dates seven centuries earlier than the days of the energetic preacher who died in 1833, and who uttered the terse dictum now cited. Thomas, Archbishop of York, in the time of William the Conqueror, wrote hymns to all the tunes that were in favour with the laity, purposing thus to impress his rhymes upon popular memory. If this Norman prelate was the first to introduce here such association of things sacred and profane, the fact may illustrate the trivial tendencies of his countrymen, who brought gracefulness into England, perhaps at the expense of grace, and in giving a secular tone to holy utterances, evinced the levity essential to their character, the infection of which has from time to time been more or less prejudicial to the art and the manners of other nations.

We owe the preservation of the national tune, "Sumer is i-cumen in," to its inclusion in a manuscript, transcribed by John of Fornsette, a monk, who, seemingly, gave it place for the sake of the Latin hymn beginning, "Perspice Chrispicola," of which he wrote the words under those of the old English song, both being fitted to the musical notes. This copy is assigned to the earlier half of the thirteenth century, and it proves the Church's appropriation of the people's tunes to have been common at that time.

We have not been so fortunate, musically speaking, in an instance of the fourteenth century, where the words only, and not the tunes, of six English and two Anglo-Norman songs are preserved together with the Latin hymns adapted to the same music. These are comprised in a MS. known as the *Red Book of Ossory*, and the sacred verses are ascribed to Richard de Ledrede, bishop of that diocese.

The multiplication of examples would lengthen, but scarcely strengthen, the proof of the antiquity and permanence of the practice. Question may be raised, however, as to whether the sanctification of secular music was practised for the sake of edifying the laity with the spiritual character of the applied hymns, or of regaling the clergy with the melodious charm of the appropriated music, since we may more doubt the capability of the former to understand the Latin words, than of the latter to enjoy the people's tunes, which those words were a licence for their singing.

There is no such question with regard to the pious purpose of Thomas Sternhold, who, in 1549,

printed the first instalment of his metrical version of the Psalms, expressly with the design that his verses should take the place of the "ungodly ballads" which were then prevalent in the mouths of the people. To secure this end, he expressly wrote in the metres of the tunes then most popular, which accounts for his frequent choice of alternate lines of eight and six syllables, the metre by far most common in the ballads of the people, and that since distinguished in hymnody as Common Metre. This is remarkable, because few, if any, of the Lutheran choral tunes and of the tunes in the Genevan Psalter are in this favourite metre for English ballads. There is nothing extant to show for what special tune either of the Psalms was designed; but the choice of the metre would be evidence sufficient, even were there no direct statement on the subject, to indicate the aim of the author. It may be supposed that the literary groom of the chamber to Kings Henry and Edward perceived some error in his plan; for, when the Reformers, who had fled from Mary's persecution, returned to England, and brought the practice of hymn singing they had acquired during their foreign sojourn, he reprinted and extended the number of his versifications, together with tunes that may be believed to have been of solely sacred use, many derived from foreign sources, and some—those, for instance, in the afore-said common metre—of obvious English origin.

Sternhold's later conviction seems not to have influenced our brethren of the North; in pursuance rather of his first design, there was printed in Edinburgh, in 1590, *Ane compendious booke of Godly and Spirituall Songs. . . . with sundrie of other ballades, chainged out of prophaine Songs, for avoiding of Sinne and Harlotrie*, all the pieces in which were adapted to tunes that were the production of this southern end of the island. The general acceptance of this perversion of worldly things to heavenly use is proved by a second issue of the work after the lapse of about thirty years.

The contrary tendency, that to keep apart particular tunes for the purpose of hymnody, seems to have held chief favour in England until the Puritan spirit began to predominate here. A publication, with the following title, however, appeared in 1642: *Psalms, or Songs of Sion, turned into the language, and set to the tunes of a strange land, by W[illiam] S[layter]*, intended for Christmas Carols, and fitted to divers of the most noted and common, but solemn tunes, every where in this land familiarly used and knowne; and the scoffing charge against the Roundheads, of "singing Psalms to hornpipes," testifies further to the same effect.

All these cases were overt, and their frank avowal helped in their design. Not so is the practice, which seems to have begun in the eighteenth century, of pilfering music from the theatre, the concert-room, and the home circle, frequently mutilating and destroying it, misappropriating it to religious use, and disguising its specimens under unmeaning names, sometimes of the chapels wherein they first were sung to the words of hymns, sometimes of still less signification as to the character of the melody. An early example of this was the very vulgar tune of "Miss Catley's Hornpipe," from the dramatic piece of *The Golden Pippin*, which the Rev. Martin Madan, the popular preacher of the Lock Chapel, printed under the inexpressive name of "Helmsley," in a collection of tunes for the use of

his admirers. It is impossible to guess how large a list of such perversions might be made, were it possible, or in any respect desirable, to trace them all. What is most to be regretted in the matter, is that some excellent musicians have lent their talent to the evil purpose, and trimmed down themes of the best composers—themes that should have been sacred for their beauty's sake, but can never be sacred in their expression, sacred from the spoiler, but not sacred to the worshipper—to the dimensions of hymn tunes meeting the capabilities of congregational singers.

Considering the subject simply from the aspect of Rowland Hill and his precursors, few will deny its total fallacy. If, as I believe, and as many a poet has beautifully stated, a tune recalls to the memory the words with which it was first associated, the circumstances under which it was first heard, then shall and must we think of such words and circumstances whenever we hear the tune, and wherever. The very extensive composition of hymn tunes at the present day, and the many beautiful examples this produces, may perhaps supply prettiness sufficient for the most ultra-Rowlandic demand, especially as the feeling of the time is well represented in many of the melodies for sacred use that are now coming into existence, and thus, what has long been to be wished, may now be as trustfully as earnestly, to be hoped.

In the interest of worship, of art, and of that pure pleasure which springs from unalloyed feeling, it is desirable that tunes should never be dissociated from the expression for which they were conceived, and that the world, the flesh, &c., should keep their own, if there can be any truly evil ownership in that which at all times, if properly applied, may have elevating, and therefore good influence. On the other hand, let that which is for the Church be of the Church; but by no means, on this account, austere, formal, pedantic, unbeautiful, or unsympathetic. It will be as well to count as a class of our national music the very many tunes that have been made, from the days of Elizabeth to our own, expressly for Church use, since not only their metre but their character plainly distinguishes them from tunes of continental derivation; and they will constitute a very high class of our national music, since, though some of those which belong to the dark age of English music that preceded the present time are sadly repugnant to good taste, there are very many whose type is noble, whose expression lofty, and whose construction pure. All the distinctions of national music, assumed in these remarks, belong essentially to the five hymn tunes which were carried to New England by the emigrants in the May Flower, and which were the only tunes that the conservative and exclusive descendants of those devout men would sing, or allowed to be sung, in divine worship for nearly a hundred years. These were "York," whose popularity has never waned in England; "Hackney," whose present unfamiliarity is no proof of its demerit; "Windsor," or "Eaton," which was printed as a "new tune" in the English Psalter of 1598, and subsequently claimed by the Scotch under the name of "Dundee;" the tune to which Ravenscroft assigns this title of "Dundee," and which is named "Norwich" by other Editors; and "Martyrs," of permanent, let us presume blessed memory. A tune of another class, but no less national in style, and no less excellently vigorous in

quality, is the "New Tune for the 104th Psalm of the Old Version, and the 149th of the New," which appeared first, with this designation, in Matthew Wilkins' Psalmody, in 1699, was afterwards assigned to Croft, and was much later called "Hanover," under the untenable supposition that it had been composed by Handel, who was but fourteen years old when it was originally printed, and who came to England more than eleven years after. It is needless, as it would be easy to cite others; England, Scotland and Wales, have contributed largely, Ireland but little, to the store. Ravenscroft, in his collection, in 1621, points out the nationality of each of the tunes; other authorities attest the indigenous growth of those of later date; and so, while our whole fraternity may be mutually proud of them, no outlander can dispute our right to such national pride.

It is now to consider the political branch of our text, in which let me include the social, as an important political element. When the unrelenting democrat, who died in 1726, whose opinions had been formed from observation, and whose sincerity had been proved by exile, sat on the banks of the Thames musing on the means to rule a people, he thought deeply in supposing that their songs would sway them more irresistibly than their statutes. The one might compel their actions; but the others, in expressing their feelings, would fill their thoughts and thus incite their wish to act.

Thus, the *Freemen's Songs* of the days of Bluff King Hal—the days before he became sensual, brutal, callous to art and to virtue—as much stimulated as they fed the jovial spirit of the court. The multitude, meanwhile, had merriment of their own as blithe as K[ing] H[enry]'s mirth, which was expressed in the catches that were trolled when folks met for recreation, and in the ditties that every craftsman sang as he plied his trade. The popular love of harmony in England, and particularly of the canonic form, from very primitive times, has already been noticed in these remarks. Let it be added, in explanation, that a catch, or round, or canon, is but an extended melody, and that the commencement of the same by the second and subsequent singers, at appointed periods of its course, interrupts not him who first begins and who steadily sings the whole; and so, when a singer was without companions, he well might, and oftentimes did, sing his catch from first to last, enjoying its melodious flow, though losing its harmonious fulness and its imitative point. They were a hearty race, the people of the Tudor times, the masons of the Reformation, the comrades of Drake and Raleigh; they were simple as they were hearty, and their onefold cordiality was inspired by the plain rhythmical tunes they learned from their mothers, and sang through the whole of their lives.

When the Stuart troubles came about, it was such songs as "The King shall enjoy his own again," that nourished the spirit of loyalty and kept it alive through all opposition. How cheery, fervent, and dauntless are its strains, and how likely to give a hopeful aspect to every thing that was looked on by him who sang them, even during his bitterest reverses. This tune suffered less than many another from the mischiefs that generally beset the ballad tunes of its own and subsequent times, as much as with but one or two exceptions it besets our national psalm-tunes—the mischief of being appropriated from time to time to different

poems, which annuls the relationship between text and tune, that makes each a handmaid and accessory to the other. This tune suffered less, because though numerous be the ballads that were written to it, all are to the same purport, all bespeak devotion to the royal cause, all declare breachless confidence in the good time that was to come when that cause should triumph.

It is remarkable that the Puritans had no songs, and the more remarkable because these men were, for the most part, of the people, and one may marvel therefore that they forebore what had for ever been popular, and what might still have been an instrument of power in the hands of leaders. It is yet true that the only song wherein Roundhead principles can be traced is one written by Quarles, a royalist rhymester, "Hey, boys, up go we," which was intended to be ironical, and is, as is natural to a piece of insincerity and burlesque, by no means a best specimen of the verses or the music of the age. It was their virulent opposition, however, to every thing secular which induced the careful preservation, nay, even the publication, of the best song and dance tunes of previous ages; and it is to this reactionary spirit, and thence to the despotism which induced it, that we owe the inestimable proof of the musicality of our forefathers.

A powerfully political engine was the song of "Lilliburlero," for with it the reputed author of the doggerel words is said to have boasted that he "sang a deluded prince out of three kingdoms." The tune was printed without title, in 1686, among a collection of choice lessons for the recorder or flute, and it had probably been published still earlier. In 1687, Lord Wharton is supposed to have written the lines to it in his mortification at the appointment of Lord Tyreconnel to the office of Lord Deputy of Ireland, which himself, Wharton, would gladly have filled. They ridicule the politics of the reigning lieutenant or deputy, and they remind the people of old grudges, by being interlined with the watchwords of the Papal party at the massacre of the Irish members of the Church of England, in 1641, "Lilliburlero" and "Bullen-a lah." The song was reprinted on Tyreconnel's resumption of office in 1688, and it was sung, and piped, and whistled, with the words or without, until the King fled from Whitehall, two days before the Christmas of that year. James II. was scarcely gone, when Playford, the chief music-seller of the day, included the melody in one of his publications, called *The Second Part of Music's Handmaid*, where it is described as "A new Irish tune by Mr. Purcell." This title, which would now-a-days be deemed anomalous, strongly illustrates the vagueness of national distinctions, which was then current, and it is akin to that of Scotch song to those of which Tom D'Urfey wrote the words to tunes of English composition. "Lilliburlero" is a recognised song of the Orange party to this day, who need no recital of the words to inflame them with their spirit, since the tune alone tells their whole tale, and works their full effect—

"On July first, near Antrim town,
"There was a famous battle,"

is another favourite song of the same faction, the tune of which is also of English growth, and a rattling most emphatic tune it is, which we know by the name of "The girl I left behind me." The Ribbonmen are less lyrically lucky, for their popular songs, "Shan van Voght," is but a poor tune, and

"The wearing of the green" is little better, and they must have an ardent fire in their hearts which can be kept alive by such mild melodious fanning.

(To be continued.)

CHRISTMAS EVE AT LEIPSC.

A REMINISCENCE OF 1846.

By H. W. DULCKEN, PH.D.

A SHARP, hard, biting frost, but the air so calm withal that the new-fallen snow clings to every pinnacle and buttress of the quaint old buildings in the great market-place, though the lightest breath of air would shake it off; a searching cold, that makes the old huckster women crouch over their charcoal stoves, with much whimpering oburgation of the "Heidenwetter," or heathen weather, as they are pleased to term a day which a Briton would bless for its tonic, bracing quality;—the spacious market-place, oblong in shape, crowded throughout with row upon row of block huts, that look like magnified editions of the boxes occupied by the "Charles" of half a century ago;—a brave show of toys and small wares, in which the various gilded trumpery, dear to children and the schoolboy age, largely preponderate; swarms of children wandering to and fro, amid the treasures of the "Buden," in open-eyed and open-mouthed admiration; these are the features of Leipzig on this December morning of 1846.

Housewives and servants pass by, cheerful of look, but with something of pre-occupied carefulness in their faces—for are they not come out to spend the few groschen, whose produce, in cakes and toys, backed by the wonderful Christmas-tree, shall make the heart of little Hans leap within him, and cause Carl to forget the pain that has racked him on the weary bed in the little room up ever so many pair of stairs, where he has lain, alas for him! ever since he was hurt in that terrible fire in Hain Strasse, that happened in August last, in which the stately hotel de Pologne, and the adjacent pile of warehouses, the "Stern," were burnt to the ground;—when a dozen people perished miserably in the flames, because in the whole of rich, prosperous, buying-and-selling Leipsic, there was not such a thing as a fire-escape, though there were plenty of burgher guards, with muskets galore, who got in the firemen's way, and trod on each other's toes, and were as generally inefficient as such forces have usually proved on an emergency. So the young housekeepers wander to and fro, with critical looks, among the long rows of booths.

And now the sun looks out with a red misty radiance—for it is high noon—and lights up the snow that creaks beneath the feet, which tread it into a hard, white cement, forming a brave road for the sledges. These go jingling along, the driver cracking a whip like a Russian knout, and the passengers huddled up with plenty of furs, yet still looking as if, were it not for the dignity of the thing, they would find a brisk walk better and more invigorating than a sleigh ride in the midst of a Saxon winter.

The "Christ-market" is in full operation; and already the old city has become lively with the arrival of many visitors, whom the approaching "new year fair" has summoned hither to make their preparations for the commercial campaign of the year 1847; for in 1846 we have no electric telegraphs and but few railways in Saxony, and business destined afterwards to be flashed along the restless wires is

still done by word of mouth. And thus our three great fairs, at Easter, Michaelmas, and New Year, fill our streets, and make our open places hum again with the sound of loud voices, wrangling in many tongues. Conspicuous among the strangers by their costume, by their oriental air of gravity, and in many instances by their unmistakable squalor and dirt, are the Polish Jews, many of them very counterparts of Schmeie Tinkles in Gustav Freitag's "Debit and Credit." Tremendous hands at a bargain are these worthies, imperturbably and resistlessly persevering; and great is generally the disgust of the local chapman, who finds himself outbidden and undersold year after year, by these indomitable traffickers. But the gipsies!—the most truculent-looking, velvetene-coated, bludgeon-armed ruffian who ever camped out on Epsom Downs on the night before the Derby, with one eye open for the chance of any snug little thing in the line of highway robbery, that the propitious fates might send him—is a Brummell, a type of fastidious civilization, compared with the half-naked and wholly rascally Seowaks, who skulk and prowl through the streets, ostensibly anxious to do tinker's work, but with thief and scoundrel written in every glance of their villainous eyes, and expressed in every bend of their slinking, supple shoulders. Talk of the romance of the gipsies! See here the reality, and you will find the picture and the truth about as different as "Fra Diavolo" from a real Italian bandit, or one of the huge Louvre canvases of Horace Vernet, from the real fight at the Alma, or the battle of Solferino.

On the market-place we pause to notice the fine old Rath-haus, surrounded by quaint gothic houses that would delight the heart of Professor Ruskin, so entirely independent is each one of its neighbour;—thence through a narrow court, where we are nearly overturned by a furious charge of a team of fat horses, dragging along a sledge laden with heavy packing cases, and driven by a shouting van demon, who disdains to get out of the way of any man, we enter Auerbach's cellar, immortalized by Goethe, as the scene of the freaks of Mephistopheles and Faust, with Siebel, Frosch, and the rest of the worshipful company. A splendid advertisement, by the way, must the placing of that scene by Goethe in this very ordinary "kneipe" have been to successive proprietors of Auerbach's wine shops. Hardly any stranger passes through Leipzig without visiting this famous spot, of which it may be said that "the worst are no worse if imagination mend them"—and a tolerably strong imagination is required (or some particularly inspiring Geisenheimer) to kindle the visitor to enthusiasm in Auerbach's whitewashed halls.

Along the broad Grimmaische Strasse come trooping a set of merry lads, full of health and spirits. The rolls of music carried by most of them, and the violin cases of some, sufficiently mark them as students of the "Conservatoire" recently established, but already standing high in reputation, with Moscheles and David among its professors, and a certain quiet earnest youth, "by the name of Joachim," as Michael Angelo Titmarsh would say, among the students. Along the street the merry group goes gaily, talking of the achievements of the past quarter, and the joys of the coming holidays—when suddenly a man in a black cloak comes swinging round the corner, at sight of whom every cap in the group goes off. He is a man of middle size, with an eye piercing as an eagle's, an aquiline nose, a mouth exquisitely

mobile and sweet in expression;—and there is a restless energy in each of his rapid movements. He takes in the whole group at a glance, as he raises his hat in courteous acknowledgment of the lads' respectful greeting. One, quite a little fellow, with long hair and an eager face, he touches lightly on the shoulder as he passes with a friendly "Guten Tag, Junge;"—and the little lad goes home proud indeed, and envied by all his companions, to his Christmas Eve. He has been "spoken to" by Mendelssohn.

For the benefit of many poor persons injured in the beforementioned fire in the Hain Strasse, there is this year exhibited a picture, afterwards to become the property of the town,—a picture that requires but little imagination in the spectator to enable him to understand its merits; for never did painter more unmistakably tell his story, so that all may read, than has Delaroche in his wonderful Napoleon at Fontainebleau. The picture contains but one figure—a downcast man, with travel-stained dress and mud-bespattered boots, is sitting in a chair, into which he has thrown himself, and staring moodily at the ground. But what a tale is told in the attitude of that figure,—what a depth of rage and misery and disappointment in every line of the brooding face! There he sits, the fallen Emperor, the man who for years has had that booted foot of his upon the neck of Europe—who has had emperors for his friends and confidants, and kings for his attendants and flatterers. There he sits with his magnificent head bent forward, his lips quivering with pain, his hand clenched on his knee with anger. For the game is up, the game of war that he has been playing, with the zest of a gambler,—and, ye gods, with what a genius,—for more than eighteen years! It is 1814, and he has been fighting like an old lion driven into the toils by bands of hunters,—first turning against one, then rushing with a bound at another—beating Blucher at Champeaubert, Montmirail, and Chateaufort, and crushing the Austrian Schwartzberg at Angis and Montereau. But they have been too many for him at last, the hunters; and these triumphs have been but as the flash of the torch that is about to be extinguished, the leaping up of a dying flame. The armies of the allies have got before him to Paris, and the city has surrendered. He has rushed to Fontainebleau, and has heard that the senate, once so servile, has, chiefly through the influence of the traitor Talleyrand, declared him a tyrant and solemnly pronounced "Napoleon déchu du trône," and the army and people free from their oath of fidelity to him. It was a great conception, that of painting Napoleon at Fontainebleau; probably none but Delaroche would have imagined the scene; certainly none but Delaroche could have carried it out.

Christmas Eve in Leipsic is not only the children's festival, but a great occasion among the grown-up people also. In England we are accustomed to dedicate it, as Bob Cratchit did, to playing at Blind-man's Buff, or to snapdragon, or to romping of some kind with the children; looking upon it as the preliminary of the great morrow that is to come. In Germany, on the other hand, Christmas Eve, and not Christmas Day, is the great occasion for the meeting of friends and the interchange of presents; in which latter respect it takes the place of the "Jour de l'an" in Paris. Let any one walking through Leipsic streets a day or two before Christmas, note the number of Christmas trees put out for sale—from goodly young saplings ten or twelve feet high, to

puny little artificial structures, scarcely as many inches, made up of sticks and bits of green paper, and scraps of tinsel—tawdry and mean enough, but infinitely valuable in the eyes of poor children, and of poor fathers and mothers too, for that matter—and he will understand how very few lodgings, even of the poorest, will be without their little annual burst of brightness to-night. Political economy will rail at the waste of money; and Mr. Gradgrind, of “hard facts” memory, will turn up the nose of superciliousness at the “sentimental humbug” of that kind of thing; but verily, he had better keep the lips of discretion closed, at least in the presence of Germans, young and old; for the former look forward to their Christmas eve, from one year to another, and the latter—“unpractical people, sir,” says Mr. Gradgrind—“never get rich, sir”—have too many pleasant reminiscences of former Christmas Eves, when they themselves were young, to wish to curtail the enjoyment of their youngsters. So Christmas Eve flourishes mightily in Germany, and long may it do so!

To the right of the market-place, a short street leads us to the Thomas Platz, with its quaint old church, whose enormous slated roof is said to be the largest of the kind in Europe. Close by, towering many stories high, stands the Thomas-schule, a “Gymnasium,” or high school, where a really classical education is dispensed to about 250 pupils, 80 of whom are “alumni.” These, living in the house and placed on the foundation, receive their board and education, and, in return, form choirs for the churches. It is the glory of the Thomas-schule that John Sebastian Bach was “Cantor,” or director master to the institution for some years. The great musician’s portrait hangs in the music-room; and a monument to his memory, raised chiefly through the exertions of Mendelssohn, adorns the promenade outside the school. The place is nearly empty now, for this is holiday time; and we make the most of our Christmas holidays at Leipsic, being allowed only twelve days; a fact noted with much disgust as being indicative of barbarous and “foreign” customs, by the two or three English boys among the scholars. A few alumni, poor homeless fellows with no friends within many miles, hang about the door, looking like juvenile mutes in their little black tailed coats and high-crowned hats, which latter they take off obsequiously as a stout elderly man, negligent in dress, dreamy and absent in manner, and with the high-shouldered stoop that tells of much poring over books, commercial, legal, or literary, passes slowly by. Meet him in the street, this elderly man, and you will take him for a very ordinary and somewhat slovenly citizen; but see him in his class-room, as he raises his head from his desk, to roll out a flood of Ciceronian Latin over his “Primer,” or pupils of the first class, and he appears a very different man—he is Gottfried Stallbaum, the learned translator of Plato, and one of the first scholars in Germany.

As the dusk closes in on the short December day, the festivities begin. Many of the windows are brightly lit up, and the streets are full of groups hurrying to the different houses where there are to be family gatherings. And here comes another Leipsic celebrity, though not exactly of the Gottfried Stallbaum school—old Fritz Spengler, marching along happy and glorious, shouldering a huge “Christstollen” (a bread cake, some three feet long, like the loaves baked by French bakers in London),

and carrying in his disengaged hand a huge basket full of good things he has received as Christmas-boxes from various patrons; for Fritz is a privileged person. In the old days he was one of those soldiers of the “Rheinbund” who followed Napoleon to Moscow in 1812; and many are the stories Fritz can tell of that terrible retreat, during which many of the soldiers dared scarcely go to sleep beyond a few minutes at a time for weeks together, from fear of the deadly Cossack hordes, and of the still more deadly frost. He will wax eloquent, old Fritz, on the sufferings he endured, especially on the fact which he impresses on his hearers, over and over again, that there was “gar nix zu fressen,” as he elegantly expresses it; but throughout the whole there is an unmistakable vein of admiration and respect for the memory of the man who caused all the misery. The Little Corporal has never ceased to be a hero in Germany as in France; and as old Fritz turns away you feel how truly the poet Beranger understood this feeling when, in his “Souvenirs du Peuple,” he makes the old grandmother say—

Bien dit-on qu'il nous ait nul,
Le peuple encore le revêra—

and how truly, in his own coarse way, Napoleon himself—who understood the people thoroughly, and despised them as he despised everything—expressed the same feeling, when he said to Talleyrand, in 1814, “Bah! in the position in which I am now, my best supporters are the rabble of the faubourgs.”

ROYAL ITALIAN OPERA.

THE short series of Operatic performances at this establishment, which commenced on the 31st October, has proved highly attractive. No novelty has been produced; but the plan of not playing the same work twice during the season, except in a few instances, has not only satisfied the subscribers, but the general public, many of whom prefer hearing a succession of fine Operas to lingering over the beauties of a few. Amongst the most successful performances have been “Oberon,” “Fidelio,” “Faust” (in which Signor Vizzani, who made his first appearance last season, materially added to his reputation, as the hero), and “Semiramide,” a revival which strengthens our doubt as to whether any of Rossini’s serious Operas can permanently hold the stage. The same composer’s ever welcome “Barbiere,” introduced an accomplished French singer, Madlle. Leon Duval, in the part of *Rosina*, her success in this character being afterwards much increased by her intelligent singing and acting as *Marguerite*, in Gounod’s “Faust.” Of Mesdames Titieni, Ilma di Murska, Scalchi, Mesdames Trebelli-Bettini and Sinico, Signori Bettini, Gardoni, Cotogni, Ciampi, Foli, and the other well known artists of the Royal Italian Opera, it is unnecessary to say more than that they have fully sustained their high reputation, the thanks of the music-loving public being especially due to Mdlle. Titieni for rendering Beethoven’s “Fidelio,” one of the most important works of the season, by her fine performance of the part of *Leonora*.

CRYSTAL PALACE.

THE Beethoven Concerts at this establishment have attracted large audiences during the past month. The performance of the Symphonies, according to the order in which they were written, has proved highly interesting both to amateurs and professors; and we need scarcely say, that in every instance the execution of these works has been fully worthy of the occasion. The four Overtures to “Leonora” and “Fidelio” being given at the same concert, were welcome not only on account of their intrinsic beauty, but as showing that gradual develop-

ment of an original idea, the faculty of which belongs only to the highest order of genius. The Pianoforte Concertos No. 2, in B flat, played with much success by Mr. Franklin Taylor, and No. 5, in E flat, performed with consummate mastery over its difficulties, by Madame Arabella Goddard, have been also highly attractive features in these fine concerts.

ST. JAMES'S HALL.

ON Wednesday evening, the 16th ult., Rossini's *Messe Solennelle* was given, under the direction of Mr. Henry Leslie, the principal vocalists being Madlle. Titiens, Madame Trebelli-Bettini, Signor Bettini, and Signor Foli. Our opinion on the work has been already so fully expressed in this journal, that we have no occasion to do more than record that the Mass was received with that favour which, so excellently sung, it can scarcely fail to be whenever it is presented before a mixed concert-room audience. The choruses were well given by Mr. Leslie's choir; and the accompaniments were played as the composer originally wrote them—on the pianoforte, harmonium, and harp—these instruments being in the able hands of Mr. J. G. Calcott, Mr. John C. Ward, and Madlle. Jansen. The principal feature in the second part was Mendelssohn's "Hear my prayer," the solo in which was exquisitely given by Madlle. Titiens. Some Part-music for the choir, and solos by Madame Sinico, Madlle. Selvi (strangely enough announced as a "tenor"), and Signor Cotogni, completed an interesting concert.

SACRED HARMONIC SOCIETY.

THE 38th Annual Meeting of this Society was held in the Minor Hall, Exeter Hall, on Wednesday evening, the 16th ult. Mr. Daniel Hill having been called to the chair, the Hon. Secretary, Mr. Thomas Brewer, read the report for the past year. As the ordinary proceedings of the Society have from time to time received prominent notice by the public press, such topics, which naturally occupied a large part of the report, need not be here repeated. A proposed Handel Festival, on the magnificent scale of former years, at the Crystal Palace in June next, and some concerts of sacred music at the Royal Albert Hall, now in process of completion at Kensington, in May and June, were referred to. The report contained a feeling reference to the recent loss the Society has sustained by the death of Mr. J. N. Harrison, President of the Society from its commencement, and that of Mr. R. K. Bowley, one of the oldest members of the Society, and of late years its treasurer. The vacancies so occasioned were filled by the election of Mr. Thomas Brewer, the Society's honorary secretary from its first formation in 1832, as President, and Mr. Daniel Hill, for many years past honorary superintendent of the Society's soprano chorus, as treasurer. The post of honorary secretary, thus vacated, was filled by the election of Mr. J. F. Puttick.

An important statute on the subject of musical degrees has just passed through the Congregation of the University of Oxford, and will become law unless, which is very improbable, it is thrown out of Convocation. It enacts that two public examinations shall be required for candidates for the degree of Mus. Bac., one in October term, the next in Easter or Trinity term. The exercise need not be sent in until after the candidate has passed the first examination, and has then to be approved not only by the Professor but by the Chorus and the third examiner. When this statute was promulgated, on Tuesday, November 15th, two amendments (in Latin) were formally proposed, one by the Rev. E. Hatch (St. Mary Hall), the other by Dr. Stainer (Magd.). Mr. Hatch's amendment was, in effect, to compel candidates for musical degrees to reside three years in Oxford, and to pass all the examinations required for a degree in Arts. Dr. Stainer's amendment was to constitute the first examination 'in four-part

harmony and counterpoint,' and the second examination 'in five-part counterpoint, instrumentation, history of music, and in the construction of such works of the great masters as shall from time to time be named by the Professor.' These two amendments were discussed on Tuesday, Nov. 22, in Congregation. Dr. Stainer (Magd. Coll.), Professor H. Smith (Baliol) and Rev. T. Vere-Bayne (Ch. Ch.) spoke in opposition to Mr. Hatch's amendment, which was negatived by 42 non-placets to 4 placets. Dr. Stainer's amendment was then carried without a division. It is hardly necessary to point out that Mr. Hatch's amendment would have virtually closed Oxford degrees against professional musicians, few of whom can spare the time to pass three years in Oxford, even when sufficient classical knowledge is possessed by them. We are glad, therefore, to find how very decidedly opinion seems to have been against it.

THE Concerts of Ancient Music, which were so successfully revived some months ago, will enter upon their second season early in the coming year, with the same royal patron and patronesses, and the same noble directors. Mr. Barnby and Mr. E. J. Hopkins still remain as conductor and organist, Lord Wm. Lennox as hon. secretary and Mr. Ward as secretary. The four concerts promise to be, as before, of the choicest kind, orchestra and choir being alike formed of the best instrumentalists and singers in London.

THE NEW HYMNAL.—The Musical Editor of the New Hymnal begs to acknowledge, with thanks, the receipt of a large number of Hymn Tunes, sent in response to a paragraph in the November number of the *Musical Times*. At the same time he solicits the indulgence of all those who have forwarded compositions, as it is impossible conscientiously to estimate the merits of so many manuscripts in a comparatively short time. Further he would impress upon all intending contributors the necessity of retaining a copy of their MSS.; as the labour involved in returning them is very considerable.

MR. BARNBY'S "Rebekah" is being rehearsed by The Kensington Sacred Harmonic Society and also by The Trinity Choral Society,—both under the conductorship of Mr. Albert Lowe.

THE Great Triennial Handel Festival, to be held in the ensuing year at the Crystal Palace, will be given on the same grand scale as on former occasions, the orchestra numbering upwards of four thousand executants, under the conductorship of Sir Michael Costa. The Rehearsal will take place on Friday the 16th June, and the three performances on the following Monday, Wednesday, and Friday.

At the usual Monthly Term Meeting of the College of Musicians, held at Shaftesbury Hall, City, on the 3rd ult., Mr. Alfred Molson read an interesting paper on "Handel, contrasted with Mendelssohn." Mr. Alfred Carder also read a paper. A programme of Vocal Music was performed during the evening, including selections from Handel and Mendelssohn. The Part-songs were sung by the College Choir, under the conductorship of Mr. Alfred Mullen. Miss Jeyes, Mr. Collier, and Mr. Carder were the Soloists, and Mrs. Mullen and Miss Haite presided at the pianoforte.

WE understand that the Committee of the Royal Academy of Music intend, at the Christmas examination of 1871, to give a valuable violin as a prize to the most meritorious student of that instrument, who has been a pupil in the Institution during the three preceding terms, the Committee, however, reserving the usual right of withholding the gift, should sufficient talent not be exhibited at the competition.

THE Mayfair Choral Society gave an evening concert of sacred and secular music on the 18th ult., before a crowded audience. Several choruses from "Samson," the "Messiah," and "Judas Maccabeus," were

Sing and Rejoice.

[December 4, 1870.

ANTHEM FOR CHRISTMAS.

Words selected from *Zachariah ii., v. 10-13.*, by W. A. BARRETT.

Composed by JOSEPH BARNEY.

Allegro vivace. FULL.

TREBLE. *f* Sing and re - joice, O

ALTO. *f* Sing and re - joice, O

TENOR (Sopr. lower). *f* Sing and re - joice, O

BASS. *f* Sing and re - joice, O

PIANO. *Allegro vivace.*
Gt. Org. *f*
Ped. Senza Ped. Ped.

$\text{♩} = 66.$

daugh-ter of Si - on, sing, sing, O sing and re - joice,

daugh-ter o Si - on, sing, sing, O sing and re - joice,

daugh-ter of Si - on, sing, sing, O sing and re - joice,

daugh-ter of Si - on, sing, sing, O sing and re - joice,

sing and re - joice, O daugh-ter of Si - on, sing, sing, O

sing and re - joice, O daugh-ter of Si - on, sing and re - joice, O

sing and re - joice, O daugh-ter of Si - on, sing and re - joice, O

sing and re - joice, O daugh-ter of Si - on, sing, sing, O

sing and re-joyce,
 sing and re-joyce,
 sing and re-joyce, for lo, lo, I come, saith the Lord,
 sing and re-joyce, for lo, lo, I come, saith the Lord,
 reduce to Diaps.
 lo, lo, I come, saith the Lord, *mf* will
 and I will dwell in the midst of thee, *mf*
 and I will dwell in the midst of thee, *mf*
 Full Swell.
 dwell in the midst of thee, saith the Lord . . . thy God,
 saith the Lord . . . thy God,
 saith the Lord, saith the Lord . . . thy God, lo, . I
 dwell in the midst of thee, saith the Lord thy God, lo, I
 Gt. Org.

saith the Lord . . thy God,
the Lord thy God,
come, and I will dwell in the midst of thee, saith the Lord . . thy God,
come, and I will dwell in the midst of thee, the Lord thy God,

rit. a tempo.
Sing and re-joice, O daugh-ter of Si-on, sing,
rit. a tempo.
Sing and re-joice, O daugh-ter of Si-on, sing,
rit. a tempo.
Sing and re-joice, O daugh-ter of Si-on, sing,
rit. a tempo.
Sing and re-joice, O daugh-ter of Si-on, sing,

Full Org.
Ped.

sing, O sing and re-joice, sing and re-joice, O daugh-ter of
sing, O sing and re-joice, sing and re-joice, O daugh-ter of
sing, O sing and re-joice, sing and re-joice, O daugh-ter of
sing, O sing and re-joice, sing and re-joice, O daugh-ter of

Si - on, sing, sing, O sing and re - joice. *pp* Be

Si - on, sing, sing, O sing and re - joice. *pp* Be

Si - on, sing, sing, O sing and re - joice. *pp* Be

Si - on, sing, sing, O sing and re - joice. *pp* Be

Sic. dim. pp

cres. *cres.* *f*

si - lent, si - lent, O all flesh, be - fore the Lord, be - fore the

cres. *cres.* *f*

si - lent, si - lent, O all flesh, be - fore the Lord, be - fore the

cres. *cres.* *f*

si - lent, si - lent, O all flesh, be - fore the Lord, be - fore the

cres. *cres.* *f*

si - lent, si - lent, O all flesh, be - fore the Lord, be - fore the

cres. *cres.* *f*

sf *cres.*

dim. *p* *cres.*

Lord, for He is raised up, is rais - ed up out of His ho - ly ha - bi -

p *cres.*

Lord, for He is rais - ed up, for He is rais - ed up out of His ho - ly ha - bi -

p *cres.*

Lord, for He is rais - ed up, for He is rais - ed up out of His ho - ly ha - bi -

dim. *p* *cres.*

Lord, for He is rais - ed up out of His ho - ly ha - bi -

dim. *p* *Gt. sf* *sf* *sf*

cres.
 out of His ho-ly ha-bi-ta-tion, out of His ho-ly ha-bi-ta-
cres.
 up, out of His ho-ly ha-bi-ta-tion, out of His ho-ly ha-bi-ta-
cres.
 up, out of His ho-ly ha-bi-ta-tion, out of His ho-ly ha-bi-
cres.
 up, out of His ho-ly ha-bi-ta-tion, out of His ho-ly ha-bi-ta-
cres.

rit. fa tempo.

tion. Sing and re - joice, O daugh - ter of Si - on, sing,

rit. fa tempo.

tion. Sing and re - joice, O daugh - ter of Si - on, sing,

rit. fa tempo.

ta - tion. Sing and re - joice, O daugh - ter of Si - on, sing,

rit. fa tempo.

tion, Sing and re - joice, O daugh - ter of Si - on, sing,

rit. Gt. a tempo.

Ped.

sing, O sing and re - joice, sing and re - joice, O daugh - ter of

sing, O sing and re - joice, sing and re - joice, O daugh - ter of

sing, O sing and re - joice, sing and re - joice, O daugh - ter of

sing, O sing and re - joice, sing and re - joice, O daugh - ter of

Si - on, sing, sing, O sing and re - joice,

Si - on, sing and re - joice, O sing and re - joice,

Si - on, sing and re - joice, O sing and re - joice, for lo,

Si - on, sing, sing, O sing and re - joice, for lo,

reduce to Diaps.

lo, lo, I come, saith the
lo, lo, I come, saith the
lo, I come, saith the Lord, lo, lo, I come, saith the
lo, I come, saith the Lord,

Lord, I will dwell in the midst of thee, will dwell in the midst of thee, saith the
Lord, I will dwell in the midst of thee, will dwell in the midst of thee, saith the
Lord, I will dwell in the midst of thee, will dwell in the midst of thee, saith the
I will dwell in the midst of thee, will dwell in the midst of thee, saith the

Lord, thy God. *fff piu lento.* O come all ye faith-ful, joy-ful and tri-um-phant; O
Lord, thy God. *fff piu lento.* O come all ye faith-ful, joy-ful and tri-um-phant; O
Lord, thy God. *fff piu lento.* O come all ye faith-ful, joy-ful and tri-um-phant; O
Lord, thy God, **♩ = 56. piu lento.* O come all ye faith-ful, joy-ful and tri-um-phant; O

come ye, O come ye to Beth - le - hem; Come and be - hold Him, Born the King of

an - gels; O come let us a - dore Him, O come let us a - dore Him, O come let us a - dore Him,

Christ the Lord, A - - - - - men.

Christ the Lord, A - - - - - men.

Christ the Lord, A - - - - - men.

Christ the Lord, A - - - - - men.

Ped.

well sung, and Mr. Bishenden was effective in "Thus saith the Lord," "But who may abide," and "Arm, arm ye brave." The second part consisted of a Pastoral Operetta, entitled "The Merrie Men of Sherwood Forest," in which Mr. Bishenden, who took the part of *Little John*, was thoroughly efficient. Miss Harrison, as *Maid Marian*, and Mr. Philbey, as *Robin Hood*, were also highly successful. Mr. Williams conducted, and Mr. Stokoe presided at the pianoforte. A large and well-organised band gave good effect to the music.

On Thursday, the 17th ult., Mr. J. B. Bolton gave his first evening concert at North Brixton Hall, assisted by the following artists: Miss Pelham, Miss H. Pelham, Miss F. Taylor; Messrs. Stanley Mayo, R.A.M.; G. J. Tear, W. R. Kirby, F. Cramer, C. Weber, and Lansdown Cottell, R.A.M. Mr. Bolton possesses a good baritone voice, and sang "The People that walked in darkness," from the "Messiah," with much effect. The programme included instrumental as well as vocal solos, all of which were highly successful.

The South Norwood Musical Society opened its season, 1870-71, on the 14th ult., with a performance of Mr. J. F. Barnett's new Cantata, "Paradise and the Peri." The solos were sung by Miss Annie Sinclair, Mrs. Bennett, Mr. Stedman, and Dr. H. Owens, and the performance was thoroughly satisfactory. The choir of the Society has been slightly enlarged, and its quality is much improved, the freshness of the soprano voices being especially remarkable. After the Cantata there was a short miscellaneous selection, in which Miss Sinclair and Mr. Stedman were highly effective; and Ellerton's lively chorus, "Now the bright morning star," was sung for the first time. Mr. Westbrook occupied his usual post as Musical Director, and must be complimented upon the excellent result of his careful teaching. Mr. Frank Laughlin accompanied at the pianoforte.

The first of the three Subscription Concerts of Mr. William Carter, took place at the Eyre Assembly Rooms, St. John's Wood, on the 2nd ult. The names of the Artists engaged for these performances will, doubtless, cause them to be well supported; Madame Rudersdorff, was highly effective in her vocal solos: the singing of Miss Fairman was also much admired, and Mr. Stedman gave a successful rendering of "Eily Mavourneen," Mr. William Carter and his pupil, Master Puddicombe, on the pianoforte, and Mr. Otto Booth, on the violin, were deservedly received with much favour. A noticeable feature in the selection was the singing of some part-songs, by the "Standard Quartett." The conductors of these Concerts are Mr. Benedict, Signor Catalani, and Mr. W. Carter.

We understand that Mr. Robert Hilton, formerly of the Parish Church Choir, Preston, has been appointed to the Vicar Choralship in Westminster Abbey, vacant by the decease of Mr. Machin.

Reviews.

NOVELLO, EWER AND CO.

Man is mortal. An Eight-part Chorale. The English version by W. Bartholomew. Composed by Felix Mendelssohn Bartholdy.

THE growing popularity of Mendelssohn in this country will, we trust, stimulate the many lovers of his works to search more widely than they have hitherto done for comparatively unknown specimens of his genius, instead of confining their ideas to compositions, the beauties of which have been so long and so universally acknowledged. We have recently reviewed the entire collection of this composer's songs; and strange indeed does it appear that so many years after his death we should find it necessary to tell the public that in this volume are enshrined many gems which, although of countless worth, have been hitherto most unaccountably passed over. The

Chorale before us—one of three sacred pieces written at Rome in 1830—is a proof that, much as we value the well-known religious compositions of Mendelssohn, there are others which are allowed to languish in obscurity, infinitely worthier of performance than many works of more modern composers which are constantly brought before us. The production of "Man is mortal," by the Glasgow Choral Union, at the sacred concerts lately given in the nave of Glasgow Cathedral, will no doubt have the effect of drawing public attention to the Motett; and it may also, we hope, be the means of bringing into notice some other of the composer's sacred works, which, as we have said, are still waiting for a hearing. Without claiming for this Chorale the sublimity of "Judge me, O God," we may say that it is deeply imbued with the purest religious feeling; and that, although richly harmonised, it is so admirably written for the voices as to present but few difficulties for the singers. The grand burst of the entire choir on the major chord of C, to the words "Holy and gracious God," has a fine effect; and the return to the minor for the expression of the phrase, "On the brink of death we stand," is truly devotional. With a well trained choir, this Motett cannot fail to enlist the sympathies of an audience.

Mass for Four Voices and Organ. By E. Silas.

THIS Mass, which gained the prize offered in 1866 in Belgium to composers of all nations, is a work of great merit. Throughout it there is a distinctive character which proves that the author has not allowed original thought to be marred by conventional training. The Kyrie is calm and devotional, and the almost Bach-like subject given out by the tenors is handled with evident skill. The Gloria is slightly flavoured with Beethoven, but would that more knew how to assimilate their conceptions to his! The fugal powers of the composer are not exercised on the "Cum sancto spiritu," but are reserved for the words "Et vitam venturi." The Credo is probably the finest portion of the work, combining as it does all those styles which best exhibit the deep meaning of the noble Nicæan formulary. We must not pass over the Benedictus without a word of commendation: it is excellent. In addition to the movements belonging to the Mass proper, are a Graduale and Offertory for the Feast of the Immaculate Conception.

Magnificat and Nunc Dimittis in E. Composed by John Stainer, Mus. Doc., M.A.

AT a time like the present when the services of the old Cathedral writers are found wanting in strength of colour it is not a little interesting to study and examine such compositions as are intended to supply their place. The vitality of the ancient compositions must have been great to have lasted through the greater part of two centuries. It would be rash to the last degree to expect the modern ones to exist for anything like that period. We live more rapidly in these times, and changes are more sudden, sweeping and frequent. Of one thing, however, we may be sure that such music as most nearly approaches the True and the Beautiful will outlast that mere exhibition of self which comes under the term clever. Dr. Stainer's music as here exemplified is true both in the abstract and in relation to the words it illustrates; whilst there is also a considerable dash of that beauty without which music would lose half its power. In regard to the former qualification may be instanced the phrase "All generations shall call me blessed" and "He hath scattered the proud," whilst touches of quiet beauty are by no means unfrequent. A feature of some originality is the commencement of the Nunc Dimittis on the first inversion of a triad on the tonic. And again in the Gloria Patri a bold and sudden transition takes place into the key of F when almost as suddenly the original key E is resumed producing an effect as fine as it is daring.

Magnificat and Nunc Dimittis in E♭. Composed by Dr. Stainer.

ANOTHER setting of the Evening Canticles by the same clever Composer, displaying the same boldness and originality as above, but in a modified form; the whole being much quieter and more sober in tone. One or two verse passages are remarkable for the admirable effect produced by the inner parts, the Tutti being agreeably varied by bold phrases sung by all the voices in unison. The repertory of Church Services is considerably enriched by these excerpts from the pen of Dr. Stainer.

Cantate Domino and Deus Misereatur, in C. For Voices in Unison, with Accompaniment for the Organ or Piano-forte. By John Goss.

THE fault very rightly laid to the charge of many unison settings of the Canticles, is that the basses are perpetually straining at high notes. Where there is but a small organ, and a large number of basses who joy in singing flat, such a fault must shut out from use any setting where it is found. Mr. Goss has here with great judgment so limited the compass of the voice parts, that this service may safely be attempted by any choir. It is needless to praise the solidity of character and general excellence of a work coming, as this does, from the pen of one of our greatest living Church composers.

Lord, who shall abide in Thy Tabernacle? Anthem for Treble and Bass Solos, with Chorus. Composed by King Hall.

AN Anthem evidently written by a sound musician; and though the phrasing of the solos is perhaps devoid of sufficient variety, the composition as a whole is unquestionably good.

Rebekah. A Sacred Idyll. Set to Music by J. Barnby.

THE title, style, and length of this work, alike point out the fact that it is not brought before the public as something great. Bearing this in mind, it is not difficult to award to it the praise it justly deserves. The music throughout is most pleasing, and from its thoroughly modern texture, will offer to Choral Societies which are longing, after repeated musical solids, for some musical sweets, a source of real gratification. It is moderately long, moderately difficult, and perhaps we ought to add, moderately sacred. After the opening hymn, the entry of the Fugue is exceedingly effective, and increases in interest as it proceeds, thus satisfying the real test of fugal merit. Eliezer's Prayer, No. 3, is melodious, and forms a capital contrast in key to the Chorus of Damsels which follows it. This chorus ("Who shall be fleetest") is already thoroughly appreciated by the public, for the elegance of the vocal melodies, and the gracefulness of the accompaniment. The introduction to Scene 2 (No. 7) is a most charming piece of writing, and those who have heard it well performed can vouch for the excellence of the instrumentation. Isaac's warmly-poetical meditation ("The soft southern breeze,") is deserving of lasting popularity; every light tenor voice will welcome it. The Bride's March (No. 10) will be a useful addition to the stock of music (always prematurely used up) with which organists attempt to while away the weary waiting for the fashionable bride. The duet, "Oh, flower of the verdant lea" (No. 12) is ingenious and effective. A reminiscence of the first number, followed by an excellent final Fugue, closes a work which will, from the smoothness and refinement of its construction, be sung with pleasure and listened to with interest.

My Little Pet. Song for Soprano or Tenor. Words by W. A. Barrett. Music by John Stainer.

THE portrait of a pretty little "Pet" on the title-page leads you to expect that this is a song in her praise; and when we affirm that it is the tribute of a musician to his household idol, we have said enough to attract the lovers of simple words set to appropriate music towards this composition. The melody is pleasing, and harmonised with that skill which lifts it above the ordinary ballads of the day.

Parted. Song. Composed by George Garrett.

THE spirit of the words of this song, which are from the "Dublin University Magazine," has been most sympathetically caught by the composer. A plaintive melody, in G minor, feelingly expresses the thoughts of the maiden who "look'd across the sea;" and there is much poetry thrown into the last verse, where the girl bends over the dead knight upon the battle-field. A good contralto singer could not fail to make this eloquent little story—so appropriate to the present time—highly effective with an appreciative audience; and as we hear that Miss Julia Elton has already introduced it at public concerts, there can be little doubt of its attaining the popularity it deserves.

La Joyeuse. Valse Brillante. By Walter Macfarren.

A WALTZ overflowing with joyfulness, melodious enough to please the lovers of "tune," brilliant enough to delight passage players, and written with such careful consideration for the position of the hands as to make it an excellent study for the acquisition of varieties of touch. The principal subject is extremely graceful, and there is sufficient contrast in the piece to keep the attention alive. During the coming festive season we can scarcely doubt that Mr. Macfarren's spirited waltz will become a favourite, for although giving some work for nimble fingers, it is by no means difficult.

Six Preludes and Fugues for the Organ. Composed by William Sidney Pratten.

PRELUDES and Fugues are so much the exception to the rule in these days that the first feeling is that such abnormal matters should be treated with some show of consideration. In other words if a Composer have gone out of his way to produce such classic morsels they should be thankfully accepted by a grateful musical public and not too carefully looked into. Should these compositions be approached with any such feelings, then will all that extra delicacy and consideration be entirely thrown away, for we had almost said that they might be placed by the side of any Fugues that were ever written and stand the test. But bearing in mind that the sublime genius of Bach, Handel and Cherubini—not to mention others—was brought to bear in the production of Fugues we will not go so far. Truth, however, compels us to state that these six works display the very highest talent, and whether in the conception of subject or of the working out thereof a masterly hand is everywhere apparent. Fugues appeal to but few: therefore it would be hardly wise in a Journal like this to occupy a great amount of space in an analytical review such as these works deserve. It is perhaps enough to say that to all who are interested in this class of music they will be a mine of wealth.

HUTCHINGS AND ROMER.

The Promise; for the Pianoforte.
Holidays; Ditto.

Composed by Albert W. Borst.

WITHOUT stopping to determine whether, if the titles of these were reversed, anybody but the composer would discover it, we may say that Mr. Borst has written some music which may fairly pass muster amongst the better class of compositions, especially intended for those amateurs who are always on the look out for something "pretty." There is character in the first piece, which is well preserved throughout, the melody flowing with much effect, in spite of the constant crossing of the hands. This little sketch will be found useful for the cultivation of touch. "Holidays" is based on an unpretentious theme, carefully accompanied with placid *arpeggios*. The phrase in the subdominant, after the double bar, is somewhat common, and there is a feebleness in the treatment of the left hand part; but the conclusion of the piece is effective; and as "all's well that ends well," Mr. Borst has a right to our good word.

Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In reading the *Musical Times* for 1859 the other day, I observed a statement that a statue to Mendelssohn had been completed and that an application had been made to Her Majesty for its erection in St. James's Park. Can you or any of your readers inform me what has been done towards its erection in the Park or elsewhere? If it has not been done I think some steps should be taken to have it inaugurated in some public place—say in the proposed gardens on the Victoria Embankment.

I also observed another paragraph as to a proposed collection amongst the Musical World for the erection of a College to be called the "Handel College." I should also be glad to know if it was ever set on foot, if so, the amount collected and what is being or has been done with it. I should be most happy to forward my subscription for such a purpose.

Yours truly,

THOS. B. GUY.

[We shall be glad if any of our readers can furnish the desired information. Ed. *Musical Times*.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

We take the opportunity of informing several of our correspondents who have sent us communications for our present number that we cannot insert original accounts of musical events which have already appeared in other journals, and that we are not in the habit of writing notices of performances from an enclosed programme.

H. M.—The explanation, to be of any service would occupy too much space. Consult a good work on Temperament.

J. H.—The enquiry should be addressed to a publisher who advertises compositions for the Harmonium, and not to a Musical Journal.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ADLAIDE, AUSTRALIA.—The Philharmonic Society gave the first Concert of its second season, at the Town Hall, on the 8th Sept. before a large audience. The principal vocalists were Mrs. Walkley, Miss Vaughan, Mrs. H. T. Davis, Mrs. G. T. Harris, Miss Parker, Miss Effield, Messrs. C. Lyons, G. C. Smith, W. Dyer, T. W. Ingram, Clarke, Gooden, Pomeroy and Fellow. The band consisted of twenty performers, and the chorus of about a hundred vocalists. The first part of the programme was miscellaneous, and included the Overture to the "Spanish Student," by Arthur O'Leary, and the finale to Mendelssohn's unfinished Opera, "Loreley," besides several songs, duets, &c., all of which were highly successful, many being re-demanded. The second part consisted of Romberg's setting of Schiller's "Lay of the Bell," the solo parts in which were excellently given by Mrs. G. T. Harris, Mr. T. W. Ingram, Mr. W. Dyer, and Mr. G. C. Smith. The choruses were sung with much steadiness and precision, and the whole performance reflected the utmost credit upon the Society. Mr. E. Spiller was conductor, Mr. R. B. White, R.A.M., leader; and Mr. James Shakespeare presided at the pianoforte.

BEXLEY HEATH, KENT.—At the Congregational Church, on Tuesday, the 8th ult., "The Creation" was performed, and attracted a crowded audience. All the vocalists were amateurs, and acquitted themselves in a manner that reflected great credit on their conductor, Mr. G. M. Smith, who also assisted in the accompaniments on the harmonium. Miss Wilson especially distin-

guished herself in the Trio, "On These each living soul," Miss Vernon gave the song, "On mighty pens," with much effect; and Mrs. Boys and Mr. Hedley received well earned applause for their singing of the duet, "Grateful Consort." The tenor music was given with good expression by Mr. Thomas, and, on the whole, the performance spoke highly for the musical taste of the locality.

BIRMINGHAM.—A gratifying presentation was made on Monday, the 7th ult., to Mr. W. Masfield, jun., who has for the past twelve months acted in the capacity of organist at the Warwick Street Baptist Mission Chapel. The President (Mr. S. W. Martin) having taken the chair, an unanimous vote of thanks was passed for the valuable and gratuitous services Mr. Masfield had rendered. An address was then presented expressive of admiration and good wishes, together with a gold pencil-case. Mr. Masfield returned thanks for the unexpected testimonial, and assured his friends of his intention to continue his services.

BISHOP'S LAVINGTON.—A Concert was given in the school-room, on the 27th October, in aid of the organ fund. Several part-songs were very excellently given, and vocal solos were most successfully sung by Mrs. Fletcher, Miss Hitchcock, Messrs. Kenningham, and De St. Croix. Mr. Bambridge's pianoforte performances, were a welcome feature in the programme, his artistic rendering of Beethoven's "Moonlight Sonata," being especially worthy of commendation. The concert was in every respect thoroughly satisfactory.

CANNINGTON (NEAR BRIDGWATER).—An Amateur Concert, in aid of the parochial funds, was given on the 3rd ult. The singing of Mr. Poole, jun., was highly effective in Beethoven's "Adelaide," and the part-music was thoroughly satisfactory, especially one piece, entitled "Take care," by Mrs. M. Bartholomew. Mr. C. Lavington (organist of Bridgwater Parish Church), was the conductor, and to his careful training of the singers must be attributed a great part of the success of the concerted music. Miss M. Shepherd ably presided at the pianoforte.

CASTLE BLAYNEY, IRELAND.—A very successful Concert was given in the Town Hall on Tuesday evening, the 8th ult. The room was tastefully decorated and well filled. The concert included a carefully rendered chorus, "Native Land," and a number of songs and duets, all of which were well received, and several re-demanded. The performance reflected great credit on the conductor, Mr. George E. Nixon, who presided at the pianoforte.

CHESHUNT.—On Monday evening, the 31st October, the Cheshunt Working Men's Association held its fifteenth annual meeting at St. Mary's Hall, Turner's Hill, under the direction of Mr. John F. Lockwood, organist of St. George's Chapel, Albemarle Street, Piccadilly. Miss Blanche Burr was highly successful in "Tell me my heart," "Market day," and "Home, sweet home," (all of which were encored), and Mr. Harry Hunter had to repeat his songs, by the unanimous demand of the audience. The singing of Misses Libbie Cook and Tinson also deserves special mention. Mr. John F. Lockwood and Mr. John Alvey Turner were the accompanists. The hall was quite filled, and the performance gave much satisfaction.

DOUGLAS, ISLE OF MAN.—The first Concert of the Douglas Choral Society for the present season was given in the Victoria Hall on the 1st ult., in aid of the General Hospital and Dispensary. The first part of the programme consisted exclusively of sacred music, all of which was well rendered. The local papers are enthusiastic in praise of the singing of Miss Heywood, who was encored in "O rest in the Lord," and was also eminently successful in Rossini's "Una voce," and Lee's "Away to the mountain's brow." In the secular part of the concert, Mr. D. J. Kerruish and Messrs. Nicholls and Cubbon were highly effective in the vocal music allotted to them, and a violin solo was successfully given by Miles Lockhart, Esq. The part-music was sung throughout the evening with much steadiness and precision. Mr. Callow conducted the performance with his accustomed ability.

EARLEY, NEAR READING.—On Thursday, October 28th, a Concert was given in the school-room by Mr. J. H. Hendy, Organist of the Parish Church, and Professor of Music. The principal vocalists were Miss Maria Langley, Miss Annie E. Grey, and Mr. Chad. Instrumentalists: solo violin, Signorina Vittoria de Bono; violin, Mr. E. F. Hendy; viola, Mr. Hendy; and pianoforte, Mr. H. J. Hendy, all of whom were highly successful. The attendance was good. The Concert was repeated the following evening at the School-room, Mortimer.

GLASGOW.—The Choral Union gave a very successful performance of Sullivan's "Prodigal Son" on the 16th ult., at the City Hall, the principal parts being sustained by Miss Edith Wynne, Madlle. Drasdil, Mr. Sims Reeves, and Herr Stockhausen. The work was listened to with the utmost pleasure, and Mr. Sullivan, who conducted, was warmly received. The miscellaneous part, which followed, included Mr. Lambeth's Cantata, "By the waters of Babylon," which is now an established favourite with a Glasgow audience.—On the 18th ult. Handel's "Messiah" was performed, the above-named vocalists sustaining the solo music with much success. The choruses in all these works were given with that steadiness and precision for which the Choral Union has been long celebrated.

HUDDERSFIELD.—The first Concert this season of the Huddersfield Choral Society took place on the 11th ult., Barnby's "Rebekah" and Spohr's "Last Judgment" being the works selected for performance. The first of these was conducted by its

composers, the second by Mr. R. S. Burton, to whose exertions many Yorkshire choirs are indebted for their great efficiency. It is not difficult to predict an enduring success for the Cantata in this town, if the extraordinary manifestations of pleasure exhibited on this occasion may be accepted as a criterion. Certainly no new work has met with such an enthusiastic reception in Huddersfield for many years. The artists were Miss Amy Empsall, of Bradford, Mr. Henri Riley, and Mr. Garner, of Huddersfield, each of whom were most successful in their parts. The "Last Judgment" received full justice under the experienced hands of Mr. Burton, the choruses telling out with singular power and effect.

KEIGHLEY.—On Tuesday, the 1st ult., a grand Concert was given, under the auspices of Mr. Olivier, in the hall of the new Mechanics' Institute, by the members of the Anemole Union, directed by Mr. Lazarus. The Members of the Union were supported by Madame Thaddeus Wells and Mrs. Linsey-Nulton, vocalists. The instrumental performers were Mr. Nicholson (flute), Mr. Lazarus (clarinet), Mr. Barrett (oboe), Mr. T. E. Mann (horn), and Mr. J. F. Hutchings. There was a large audience, and the entertainment was highly successful.

LIVERPOOL.—The Societa Armonica gave its thirty-second "open rehearsal," on Saturday evening, the 22nd October, at the Liverpool Institute, Mount-street. The instrumental music consisted of Lindpaintner's Overture to "Moses," Romberg's Symphony in E flat, op. 6 and Vogel's "Orientale" march, which had never previously been performed in this town. In addition to these pieces, Mr. Lawson, the leader of the band played in his usual excellent manner, a violin solo. A selection from an Opera called "Marinette" the composition of the late Mr. George Hargreaves, was an important item in the programme. The numbers given were—Chorus, "Hail to the Vine;" ballad, "There's a charm in the woods;" ballad, "When the clouds of misfortune;" duet, "Good Night;" song, "Go, since it is the parting hour;" trio and chorus, "Come, let us fill the cheerful glass." The music met with such favour with the audience that two or three of the pieces had to be given a second time. The principal vocalists, were Miss Monkhouse, Miss Fanny Armstrong, Mr. C. W. Robinson, Mr. Lewis, and Mr. Hobart. Mr. Armstrong conducted, and during an interval in the performance, said that the next "rehearsal" would take place on the 17th December, and, being the centenary of the birth of Beethoven, the programme would consist entirely of selections from that composer's works.—Miss Maria Arthur, a lady well known in Liverpool musical circles, gave a Concert in the Philharmonic Hall, in aid of "The Workshops for the Blind," on Thursday, 27th October. She was assisted by Mr. Sims Reeves, Mdlle. Drasil, Miss Megan Watts, Miss Julia Sydney, and Mr. Harley Vinning. Miss Arthur, who is a pupil of Schira, was unfortunately suffering from severe illness, and therefore unable to give full effect to the vocal pieces allotted to her. Mrs. Beesley, an accomplished local performer, and Herr Willem Coenen, were at the pianoforte. The hall was densely crowded, and Miss Arthur has since had the pleasure of presenting to the Treasurer of the Charity the sum of £100 3s. 6d.—The Philharmonic Society's ninth concert took place on the 8th ult., and was a very interesting and successful performance. The principal artists were Mdlle. Sinico, Mdlle. Scalchi, and Signor Vizzani, whose Solos, Duets, and Trio, were highly appreciated, and many of them re-demanded. The choral members of the Society sang very well, two part-songs (one by Ciro Pinsuti, and the other by Pearsons), and two choruses from Weber's "Preciosa" and Meyerbeer's "Dinorah." The overtures to "Zampa" and "Oberon" were played with great spirit, and much enjoyed, but the great instrumental interest of the evening was Mendelssohn's first Sinfonia, in C minor, a work which, considering that its author was a boy of fifteen, may be looked upon as the most extraordinary of musical productions. The concert closed with Costa's March in "Eli."

OLD KIRKPATRICK.—The members of the Harmonic Union, under the able leadership of Mr. J. Drummond Reid, gave their first concert on the 27th October, in the Parish School-room, which was completely filled. The first part was devoted to the "Macbeth" music, the solos being sung by Misses Margaretta Smyth, Isa McNaughtan, and Mr. Geo. Walker, and the choruses sustained by the Union. The second part was miscellaneous. The orchestral portion of the performance was ably sustained by a few friends from Glasgow. The pianoforte accompaniments by Mr. Young were satisfactory; and considering that the Society has only been in existence since June last, the first concert may be considered a success.

PLYMOUTH.—The first of a series of Concerts to be given by the Plymouth Vocal Association, took place on the 25th October, at St. George's Hall, Stonehouse. "Judas Macabæus" was the Oratorio selected for performance, the principal vocal parts being sustained by Miss Blanche Cole, Miss Palmer, Mr. Nelson Varley and Mr. Lander, all of whom acquitted themselves of their arduous task to the thorough satisfaction of the audience. The choruses were given with much spirit and decision, especially "Fall'n is the foe," and "We never will bow down." Mr. Fred. N. Löhr conducted the Oratorio with much ability. The room was quite full.

PRESTON.—Three sermons in aid of the fund for the clearance of the debt on the new organ at Saul Street Chapel, were preached on Sunday, the 6th ult., and collections made with a liberal result. Mr. James Edleston presided at the organ, and the choir sang very efficiently several suitable anthems. On Monday evening, a concert of sacred music was given in the chapel, in

support of the same fund, and there was a numerous and respectable audience. The choir was composed of a band of twenty members of the certificated Tonic Sol-fa Class, under Mr. James Edleston's guidance, and the music was exceedingly well rendered. The organ solos by Mr. T. Woolman were also highly successful.

SCARBOROUGH.—A new Society, conducted by Dr. R. Sloman, called the "Scarborough Amateur Vocal and Instrumental Society," and which already numbers sixty members, held its first meeting on the 4th ult. W. H. Smyth, Esq., is Hon. Sec.

SOUTHEND.—On Wednesday evening, the 9th ult., Mr. West gave the first of a series of Winter Concerts in the school-room, which was well filled. The programme was successfully rendered by a glee class from Sydenham. Amongst the most effective pieces were Mendelssohn's "Hark a voice," an expressive Choral, composed by the conductor, to the hymn, "Give peace, O Lord;" Handel's duet, "O lovely peace," from Judas Macabæus (sung by the Misses Black and Gundry, and encored); and the chorus from the same Oratorio, "Sing unto God." Several songs and duets were also given with much effect, some of which were unanimously re-demanded. The profits of the performance were given to the National Society for the Sick and Wounded.

SYDENHAM.—The Concert given at the Lecture Hall on the 2nd ult., in aid of the fund for the relief of the Sick and Wounded in War, was a decided success. The programme was of a varied character, and included "The Marseillaise;" "The Watch on the Rhine;" "The Russian National Hymn," and, rather appropriately, "How lovely are the messengers." The singing of Mrs. Wilkinson in Blockley's song, "Ye-terday," obtained for her a well merited encore; and Mr. Von Glehn was equally successful in Bevington's "Hurrah for the King." The members of the choir sang well, under the direction of Mr. Manns, and were obliged to repeat "The Watch on the Rhine." About £25 was realized in support of the fund.

TRURO.—A Concert was given in the New Hall on the 31st October, for the benefit of Mr. R. H. Carter and Mr. H. G. Trembath. The programme commenced with Mozart's Quintet, for clarinet and strings, and included the *Andante* and *Finale* from Mendelssohn's Violin Concerto, finely performed by Mr. Ralph, of the Royal Italian Opera; Beethoven's Pianoforte Trio in C minor; a Pianoforte Quintet in G, by Reissiger; and a Romance for the corno bassetto, by Salaman, which was encored. Madame Rosenberg was the vocalist, and sang with much effect "Perche non ho," from "Lucia," and, with Mr. Carter, Mozart's duet, "Lad darem." The executants were Messrs. Ralph and Vingoe (violin), Mr. Trembath (cello), Mr. Nunn (violin), Mr. H. A. Smith (clarinet and corno bassetto), Mrs. Carter and Mr. Trembath (pianoforte).—On Friday the 16th ult., a most successful Concert was given by the Truro Choral Society. The first part of the programme was miscellaneous, and the second part was devoted to Dr. Bennett's "May Queen," the solo portions being carefully taken by amateur members of the chorus. The leader was Mr. Rice, Torquay; the organist, Mr. Carter; and the conductor, Mr. Trembath, Mus. Bac.—On Tuesday, the 15th ult., an Organ Recital was given by Mr. Trembath on the magnificent concert instrument erected by Messrs. Hill and Sons (London). The programme consisted of compositions by Mendelssohn, Weber, Bartolte, &c., and arrangements from the scores of Mozart, Rossini, and Meyerbeer, the selection being well calculated to display the best qualities of the instrument.

WANSTEAD.—The third season of the Musical Union commenced on Tuesday evening, the 1st ult., when the members met at Wingfield's, Snarebrook, to practise Handel's "Dettingen Te Deum." The office-bearers were afterwards appointed for the season 1870-71.

WEMBDON (NEAR BRIDGWATER).—The re-opening of Wembdon Church, which was destroyed by fire in March, 1868, took place on the 4th ult. The musical portion of the Service was performed by the amateur choir (under the able conductorship of Mr. C. Lavington, organist of the Bridgwater Parish Church) in a highly satisfactory manner. The Service was Clarke in E, and the Anthem "O how amiable," both of which were rendered with commendable care. The collection in aid of the restoration fund amounted to £40. We may add that the new Organ, by Beale, of Bridgwater, which was used for the first time on this occasion, gave entire satisfaction.

WOLVERHAMPTON.—Mr. Bywater's annual Concert took place at the Exchange, on Friday evening, the 18th ult., before a large audience. The programme was chiefly composed of classical music, and included Mendelssohn's String Quartet in E flat, a Trio of Schumann's, for pianoforte, violin, and violoncello, Beethoven's Sonata in F, for violin and pianoforte, Haydn's String Quartet in D, and Tours's response to Gounod's "Meditation," for violin, violoncello, pianoforte, and organ. The executants in these pieces were Messrs. Flavell and Rogers (pianoforte), Hayward and Abbott (violins), Roberts (viola), Bywater (organ), and Herr Daubert (violin). Among the most interesting features of the evening was a violoncello Fantasia by Herr Daubert, which was rapturously received. Mr. Bywater achieved a decided success by his singing of Handel's "Deeper and deeper still," and was also highly effective in a song of his own composition. The other vocalist was Miss Rachel Gray. The accompanist was Mr. Roland Rogers, Mus. Bac.

YORK.—A Concert of a more than usually interesting character took place in the Festival Concert-room, on Thursday

the 10th ult., Barnby's Cantata, "Rebekah," being performed under the composer's direction with a completeness of ensemble not often attempted in this city. Additional features of interest were supplied by the fact that it was the first concert of a new society—the York Choral Union—and that Mr. Barnby was invited to conduct his work for the first time in his native place. It is needless to mention how the principal singers, Miss Edith Wynne, Miss Julia Elton, Mr. Cummings, and Mr. Maybrick (with M. Salton as Solo Violin), acquitted themselves. Nor was the orchestra at all deficient, being made up of instrumentalists from Manchester, Leeds, and other places. The audience, which was large and influential, received the work of their fellow townsman with the utmost enthusiasm, giving him quite an ovation at the close of the performance. The second part consisted of a miscellaneous selection, including some part-songs, beautifully sung by the choir, under the able direction of Mr. R. S. Burton.

CHURCH APPOINTMENTS.—Mr. Robt. H. Hodgson, deputy vicar choral at Lichfield Cathedral, and formerly of Christ Church choir, High Harrogate, vicar choral to Magdalen College, Oxford.

ORGAN APPOINTMENTS.—Mr. Freeman, Assistant Organist to Lincoln Minster.—Mr. Albert S. Norfolk to S. John the Baptist's Chapel, in union with S. Barnabas Church, Chelsea, S.W.—Mr. George Higgs, Organist and Choirmaster, to St. James's, Walthamstow.—Miss Helen Edith Green to S. Paul's, Southwark.

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(SUPPLEMENT.)
THE MUSICAL TIMES,
2nd Singing Class Circular.
 DECEMBER 1, 1870.

CHRISTMAS MUSIC.

BY HENRY C. LUNN.

If it were necessary to perpetuate by any artificial aids the feeling of brotherhood annually called forth by the great English Festival of Christmas, there can be little doubt that the task ought to be effectually accomplished by the mass of appropriate literature which the season invariably produces. Pictorial geniality is profusely represented by every illustrated paper, from the highest to the lowest. Family groups in the drawing-room, surrounded by every luxury, are powerfully contrasted with family groups in the street, surrounded by every misery. Village scenes, with the conventional snow effects, are carefully rendered in consonance with the period by the introduction of children bringing home the holly and mistletoe, or of men cheerfully tugging along a large piece of wood which we are told is the "Yule log." In the cheaper class of Christmas pictures (where the presence of gaudy colours may be presumed to compensate for the absence of drawing) we have strange and heterogeneous masses of fruit and flowers, plum-puddings and mince-pies, in the midst of which grey-headed men and women and chubby red-cheeked children are seated, apparently absorbed in the one resolution of enjoying themselves and wishing an equal amount of enjoyment to others. As a rule, it would be better to say but little of the letter-press illustration of these illustrations. Written to order, and with the fixed conviction that the author is merely the lackey to the artist, it can scarcely be expected that any large amount of literary excellence should be found in them; and many therefore often serve to light the fire upon which the holly is thrown after the festivities of the season have closed. Christmas books, too, with their attractive and artistically designed exteriors, have rarely an abstract merit which can raise them from the drawing-room table to the library-shelf, when the occasion which called them into existence has passed away. As titles often act as a dead-weight to the exertions of poor noblemen, so does the author of a work of this kind feel that it is not easy to exercise his power in a legitimate manner, because he knows that he is not so much expected to write a good book as one which shall justify its name. The exceptions to this fact of course prove the rule; and lest we should be thought to undervalue the most brilliant of all these exceptions, let us hasten to say that the "Christmas Carol," of Charles Dickens—although it called up a host of imitators, amongst whom must unfortunately be included the author himself—is not only one of the most delightful stories in our language, but one of the purest sermons ever preached from a pulpit in any Christian country.

Passing from the passive home enjoyments provided for this festive season to the recreations supplied by managers of our public places of amusement, we shall find that they are about on an equality with those already mentioned. Whenever an attempt is made to combine pleasure with science—as at some of our "Institutions"—it is usually a signal failure;

for as men naturally throw aside the pleasure to get at the science, and children throw aside the science to get at the pleasure, both young and old are equally disappointed. That time-honoured juvenile Annual, the Christmas Pantomime, no doubt at one period appealed to the sympathies of the little people for whom it was intended with an irresistible power which stamped it as a National Institution; but the comic element has long since departed from it, and in its place we have scenic display, long, dreary ballets—in which children are made to see for the first time how lightly fairies are clad—wearisome dialogue, the rhyme of which is supposed to conceal the want of reason, and tricks, based upon the excellent pantomimic changes of old, the temporary political or social meaning of which is too clever for the children and too stupid for the parents.

Were it within our province, we could multiply instances to prove that the level of mediocrity in the departments to which we have alluded is scarcely creditable to the artistic and literary talent of the country; but we have now to speak of the art to which our Journal is devoted, and have merely thus prefaced our observations upon Christmas music to show that, although this is generally bad enough, it is no worse than other so-called intellectual amusements provided for the season. In the first place, however, let us glance at the music of the Church. As devotion should precede pleasure in a purely religious Festival like Christmas, it might naturally be supposed that the greatest musical intellects of a country would be employed to glorify a day of all others the most important in the history of the world's progress. But how can this be possible whilst, with few exceptions, music plays so secondary a part in our services, even upon Festivals and Fast-days, when, if admitted at all, it should be brought with all its wondrous power to dispose the hearts of men for the solemn duty before them. Surely at Christmas in every Church in England where a choir can be obtained, something more than the conventional musical service should be attempted—some special setting of that portion of holy writ which bears upon the event which has sanctified the day. Were this the case, composers for the Church might eventually obtain that recognition which in days gone by was awarded to them, and exceptional genius in this department of the art would be directed and encouraged as it should be. But, independently of the service of the Church, why is it that we have no great performances of works suitable to the time, in other buildings? It is true that the "Messiah" is always given, not only in the metropolis but in the provinces; but, to say nothing of the many fine compositions which, strangely enough, are consigned to comparative oblivion, has not Bach written a "Christmas Oratorio," and would it not be appropriate to the season to re-produce the grand and noble thoughts contained in this sublime work before a Christian audience in the nineteenth century? Music was with Bach, as with Handel and Mendelssohn, the language in which he preached Christianity to the world, and it certainly appears unaccountable that in a country which prides itself upon its appreciation of the highest sacred works, the compositions of so profound a genius should be so little known.

Domestic Christmas music, like domestic Christmas literature, rarely survives the season. The piles of compositions now lying upon our table for review

are gradually assuming a holiday exterior. Holly, mistletoe, and the other characteristics of the time of year, bloom with as much regularity upon the front page of these works as they do in our fields and gardens. Who plays or sings such pieces we are at a loss to comprehend; for it has been our good fortune never to meet with a genuine specimen of them in private drawing-rooms. Why a composition should be sacred because it is called "Christmas Thoughts," or "A walk to the Church," we cannot understand; nor can we be made to believe that a common-place melody followed by equally common-place arpeggios, should be appropriate to the season because two or three sprigs of holly, brilliantly coloured, appear on the title-page. Surely if sacred pieces, either vocal or instrumental, are required, we have but to extract from the works of those great religious composers who wrote not for a period, but for all time. Christmas music! why are we not already in possession of enough to last for our life-time; and should we throw aside this substance in vain pursuit of the shadow?

But apart from sacred music, or what is usually termed so—for in the instrumental compositions of the great masters it is indeed difficult to determine the line which divides sacred from secular works—we should be glad to see a higher style of piece take the place of those rapid effusions which usually fill the portfolios of our juvenile friends from school. We do not know the exact locality of the "Salon," for which most of our pianoforte works appear to be written; but if, when translated into English, it means "drawing room," we can only say that this is a part of the house which a musical parent would especially avoid when his children are home for the holidays. This is not as it should be, and not as it would be were real men of genius encouraged, to the exclusion of successful pretenders. Let our readers who really know good music from bad, play over the exquisite little composition by Mendelssohn, given in the present number of our Journal. This is No. 1 of "Six Christmas Pieces," dedicated to his "young friends;" and yet how many of our "young friends" know it—nay, how many of the teachers of our "young friends" ever heard of it? Mendelssohn-lovers as we profess to be in this country, we may venture to say that, even in schools where music is made a "feature," as it is called, this collection of little gems has never yet penetrated. Of course we know that to play these pieces according to the intention of the composer requires a training in the right direction, but then it is a training in the right direction that we are advocating; and were such music as this universally taught, only those masters who could form the hand and taste of the pupil for the performance and appreciation of such pieces would be retained in educational establishments. It is no argument to say that young people like trifling and showy compositions better than more solid works—children may prefer sweets to wholesome and nutritious food—but this cannot be admitted as a reason why those who have the charge of them should indulge this taste. Were Mendelssohn's Six Pieces interpreted in the true spirit, they would make their way to many holiday circles, and be welcomed with pleasure by young and old, even without the conventional Christmas berries upon the title-page.

Something must also be said respecting the music supplied for the principal theatrical attraction during this children's jubilee—the Christmas Pantomime.

We have already alluded to the absence of humor in these productions, and should be glad if we could add that we find it replaced by any improvement in other departments. Not to dwell, however, upon the utter unsuitableness of most of the scenes of a modern Pantomime for a juvenile audience, we cannot help affirming that the sweepings of Music-halls and the streets can scarcely be said to form a highly intellectual musical *melange* for an Overture, that the common-place dances of a mere theatrical "arranger" do not make very exhilarating ballet-music, and that the conventional scrapings which usually accompany the "harlequinade" have a wonderfully somnolent effect, even upon the children. If the Pantomime were really what it should be, a mirthful holiday dramatic entertainment, aided by exquisitely painted scenery, we have little doubt that music in sympathy with the refined character of such a piece would be speedily forthcoming. Why should not musicians of eminence compose a Christmas Pantomime, as well as a Fairy Opera? Has not Mendelssohn shown us in the music to the "Midsummer Night's Dream" how a man of genius can write both for fairies and clowns? For sparkling gracefulness, rustic humour, and true dramatic feeling this work stands unrivalled, and could not such music illustrate a piece which should equally delight children and grown people? Why the Overture to the "Midsummer Night's Dream" might be the Overture to a Pantomime—but not such a Pantomime, let us hope, as we have seen of late years.

A word before we conclude upon those privileged disturbers of our nocturnal slumbers, the Waits. We know that these midnight musicians have many enemies; but we frankly confess that we rank ourselves amongst their friends. Whether it is that we like to preserve the few old English customs still left to us, or that their strains during the still hours of night revive the dreamy scenes of childhood, when Christmas always brought us into the presence of the many loved and loving ones who have long since passed away, we know not; but certain it is that we always welcome these public Christmas serenaders, even when they break in upon the enjoyment of that universally prized luxury—our first sleep. It is true that we should like to introduce a reform both in the choice of pieces and the execution of them. The instruments are certainly not often in tune; and the refreshment necessary to support vitality in the cold night air is apt to tell upon the general steadiness of the performance. The bass too is usually "vamped," (as it is termed) by a player who, feeling that he has no field for expression, is content to blow or scrape a few notes when a favourable opportunity occurs, as if he were afraid of marring the general effect. But, with all their shortcomings, the Waits have our sympathies; and they have a right also perhaps to calculate upon our tolerance, for are they not the only artists who can fairly reckon upon their audience being half asleep?

Christmas Carols have a character which should ever render them peculiarly appropriate to the season. When we find it stated by Bishop Taylor that the *Gloria in Excelsis*, the hymn which the Angels sang to the Shepherds at our Lord's Nativity, was the ancient Christmas Carol, it is scarcely to be wondered at that of all Christmas customs Carol singing should be one still rigidly observed; for there are few of the other observances of the day which can be dated back further than the second century. In olden times

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Christmas Carols were sung in the Churches instead of Psalms, the Clerk at the conclusion wishing the congregation a merry Christmas and a happy New Year. Many collections of Carols are annually published, and the simple beauty of the tunes attached to them will always recommend them to musical as well as non-musical hearers. To many, however, these well-known airs frequently call up a feeling of sadness; for when the family circle is assembled in the drawing-room, the fire brightly burning, and the curtains closely drawn, how often do we hear them feebly uttered by a voice under our window; the poor vocalist, barefooted and clad in rags, forming a melancholy commentary upon the hopeful words she is singing. To her, Christmas music is but a means of getting a loaf: let us hope that the "merry gentlemen" upon whom she is invoking a blessing may, when such sounds meet their ears, not only pause in their merriment to exercise the true English virtue—Charity, but be led to reflect whether it is not a reproach to us that in a Christian country, poverty and hunger should meekly plead for relief through the medium of a Christmas Carol.

Rebibeus.

NOVELLO, EWER AND CO.

Fidelio. An Opera by Beethoven. Edited, and the English words translated, by Natalia Macfarren.

This volume forms No. 1 of "Novello's Octavo Edition of Operas;" and as it may be presumed to be a fair specimen of those which are to follow, we can safely affirm that the public will at length be supplied with the best compositions of the lyric stage so clearly printed, so thoroughly accurate, and so moderate in price that they may not only be used as hand-books by the audience, during the performance of an Opera, but take their place in the drawing-room or the study as reliable works of reference. Throughout the Opera the music is so well spaced out that the eye is never distressed; and the words being always legibly printed under the notes, not the slightest difficulty can arise in following the text and the music simultaneously. One important feature in the work cannot be too highly commended—the German words, to which Beethoven wrote the music, are given, with an excellent English translation by the editress, who, herself, a German and a musician, is in every respect admirably fitted for the task. To all who feel that the composer's intention can only be shown by giving the text which originally suggested the music, this will be a real boon; and as the majority of the audience at the Opera read only the English side of the conventional "Book of Words," there can be little doubt that a badly translated Italian version can be of no service either to those who wish to study the work in its integrity or to those who desire to follow the sense by a translation into their native tongue. The English text in the volume before us shows how earnestly Madame Macfarren has felt the music, for in every case the German words find a perfect equivalent in the translation, a merit which we need scarcely say is rarely met with. In order to lead the hearers of an Opera to a more thorough enjoyment of the work, the principal points of the score are indicated, and all the signs of expression are carefully marked throughout. In more than one respect we cordially welcome this edition, for not only does it ignore the garbled Italian text which so distorts the Operas not composed in that language, but it admits the artistic necessity of giving the original words, with a translation into our native tongue for those who wish it. Should the day arrive (for which we earnestly hope) when the fashion of forcing every Opera into the Italian language for performance in an English country shall cease, we can scarcely hope for a

better English version than Madame Macfarren has supplied in "Fidelio."

National Nursery Rhymes and Nursery Songs. Set to music by J. W. Elliott. With illustrations, engraved by the Brothers Dalziel.

WELL meaning authors who write poetry for children have but little sympathy with the minds they appeal to. Nursery literature "with a purpose," either in prose or verse, may be studied by youthful readers, but it will always be as a task, and not as a pleasure. Stern and wholesome truths may be thrown into excellent rhyme, but these carefully prepared moral lessons stand a poor chance by the side of "Ding Dong Bell," "Little Jack Horner," or "Sing a Song of Sixpence." The compilers of the attractive volume before us have acknowledged this truth by uniting their talents to glorify the rhymes which, time out of mind, have been the property of the English nursery; and the juvenile public have a right indeed to feel proud of such a noble offering; for whether regarded in a pictorial or musical point of view, it is entitled to the highest praise. The illustrations, which are all excellent both in design and execution, tell the little story to which they are attached with remarkable fidelity; and where there is really no story to tell—as, for instance, in the first rhyme "Mistress Mary, quite contrary"—the artist has done his utmost to realise a little picture such as a child might conjure up by the constant repetition of the words. It would be impossible to call attention even to one-half of the beautiful drawings in the book, but we cannot help mentioning a few of the most striking, "Pussy-cat, Pussy-cat" is a homely little sketch which is sure to please. The wondering face of the little child opening the cottage-door for "Pussy," is beautifully conceived, and the cat has an important and self-satisfied air naturally induced by the fact of her having "been to London to visit the Queen." In "Little maid, pretty maid," the figures of the boy and girl in the field are well drawn; and the attitudes of both show that the artist has studied the childish verse which follows with as much care as if it had been an elaborate poem. A good word must also be said for the refined expression thrown into the features and positions of the juvenile actors in "Little Tommy Tucker," "I love little Pussy," "The Lazy Cat," and "Three Children sliding;" they are all the faces and figures of genuine English children, and of a type which it is good to place before the eyes of parents in these days of mental and physical distortion. Speaking of the melodies to which these household rhymes are wedded, it is stated by the composer in the preface that "in his own family he has found a young jury ready to test the various tunes, and has chosen only those melodies which found prompt acceptance, were easily remembered, and came trippingly off the tongue." This is precisely the test to which they should have been submitted; and we can in this case conscientiously endorse the verdict of the jury. All the tunes are thoroughly appropriate to the words, and many of them are exceedingly pleasing, apart from the verses to which they are united. Amongst the best may be cited "Sing a Song of Sixpence," "The Thievish Mouse," "Little Bo-peep," "The Spider and the Fly,"—a composition of some importance, the oft repeated question "Will you, will you," especially, being so winningly set as to attract the most obstinate fly into the "parlour"—and "Mother Tabbykins"—a dramatic little piece, which has the advantage of being treated throughout with the skill of an experienced musician. We could name many others which we are certain will find much favour at Christmas juvenile Concerts; but children are all the better pleased when they are not told what they are to admire, and we therefore leave them, out of the fifty-four Rhymes in the volume, to take their own choice. We can scarcely imagine a more welcome holiday gift; and only counsel the fortunate little possessors of this book to keep a careful watch over it, or it will constantly be stolen from the

nursery for the entertainment of the grown children in the drawing-room.

The National Nursery Rhymes Quadrille. By J. W. Elliott.

MR. ELLIOTT has here collected some of the best tunes in the volume of Nursery Rhymes noticed in our present number, and formed them into an excellent set of Quadrilles, which are published both in the Solo and Duet form. Many of those melodies mentioned by us in our review upon the book, make capital dances, especially "The Lazy Cat," "Sing a Song of Sixpence," "The Thievish Mouse," (which has a very effective variation) "The Three Crows," and "The Spider and the Fly." They are all arranged so as to lie well under the hand of young players; and we can imagine that the juvenile pianists who are accustomed to associate the words with the music will find it difficult to keep their voices quiet whilst they are playing the tunes for dancing. We must not omit to mention that these Quadrilles have a beautifully executed coloured Frontispiece, in which many of the children's old friends appear.

Three Duets, for two performers on the Pianoforte. By E. Silas. Op. 77.

Such intellectual and solid music as this would assuredly make its way, were worth the test of success. We have on more than one occasion spoken of the works of this composer as indicating the possession of a creative faculty, combined with sound musical knowledge, too rare to be passed over by those who would desire to aid artistic progress in this country. The Duets before us are exceedingly favourable specimens of M. Silas's style. No. 1, a Capriccio, in G major, has a melodious and well marked subject for its principal theme, and the passages are written throughout with much grace and elegance, the parts for both performers lying well under the hand. No. 2, a "Ballade," in E minor, is our especial favourite, and, indeed, can scarcely fail to speak to the hearts of all hearers. The plaintive and beautiful opening melody, harmonised with simple chords in the *Secondo*, is excellently contrasted with the subject in the Tonic major, with a flowing semiquaver accompaniment in both parts, the original theme gaining additional pathos by the sudden return to the minor key. This little piece is one of the most perfect gems in its way that we have met with for some time, and we heartily recommend it to all who have acquired the difficult art of singing with the fingers. No. 3, a "Funeral March," in E flat minor, although perhaps scarcely as attractive as those already mentioned, is capable of producing much effect, if well played. The wailing subject upon which it is based is harmonised with much skill, and the temporary change into the major prevents any undue monotony. The variety of character in these Duets renders them peculiarly adapted for performance in rotation; and we confidently trust that they will find a ready acceptance both with performers and teachers.

Christmas Carols, new and old. Edited by The Rev. H. R. Bramley, M.A., and John Stainer, M.A., Mus. Doc. (Second Series).

It is a somewhat convincing proof of the first series of Christmas Carols, published under the same joint editorship, having made its way in the estimation of the public that a second series is brought forward so soon. Of the former we have already spoken in favourable terms, and the public has endorsed our approbation. Of the latter we are enabled after a careful examination to say that it is in all respects as good as its predecessor. With nearly all the same living contributors, we have in addition the names of John Goss, Henry Smart and Arthur Sullivan. At the same time—as in the first series—the old traditional airs bear away the palm, the modern ones being occasionally deficient in that element of quaintness which appears so essential to the Carol proper. Of those composers who have most nearly obtained this local colour are Dr. Steggall (No. 25)—whose Carol "The Manger Throne" was cer-

tainly among the best of the first series—J. Barnby (No. 36) and Dr. Dykes (No. 40). Some of those remaining are more of the ordinary Hymn Tune type: though the fault—if fault it be—may possibly be caused by a want of suggestiveness in the words. The same remark as to the ancient airs being as a rule more full of character than the modern—will almost equally apply to the verses. It should, however, be borne in mind that a collection of ancient Carols would comprise the choicest of the productions of several generations. Apart from these matters we have nothing but praise to bestow upon the Editors and contributors to this little book; and it is but just to point out such portions of it as have given us pleasure, and such as we think might serve to give pleasure to others. First there is a quaint and unexpected modulation into E minor at the end of No. 21 (the first of this series). In No. 22 (by Hy. Smart), the chorus with its point of imitation is exceedingly happy. No. 23 gives us a setting of the couplet

The playing of the merry Organ,
Sweet singing in the quire.

of the most charming description. The whole of No. 24 is good. Of No. 25 we have already spoken. No. 26 has a remarkably effective crossing of the inner parts in the last phrase, for which we suppose we have to thank Dr. Stainer. No. 31 is distinguished by a very fine opening phrase repeated—with a difference—two or three times further on. No. 36 has been already mentioned favourably. A Quatrain of No. 39 is remarkable enough to warrant its being quoted here if only to shew how the sister arts Poetry and Painting were in mediæval times animated by one spirit in representing Scriptural subjects with details and accessories belonging to the middle ages

"As it fell but upon a day,
Rich Dives made a feast;
And he invited all his friends,
And gentry of the best."

No. 40 has been mentioned before. It will be seen by this that the collection is full of interest; and when it is added that the harmonies in which the traditional airs are clothed are from the pen of Dr. Stainer, there is every reason to believe that the interest will be of an enduring kind.

J. GIBSON.

Portrait of Ludwig van Beethoven. Sketched by E. Schwürer; drawn and engraved by Paul Barfus.

This is unquestionably the finest portrait we have ever seen of the great master. The stern features, dishevelled hair, and other conventional characteristics of Beethoven are to be found in innumerable representations of him which for years have been accepted on trust; but the profoundly intellectual expression of the face, and the broad, massive forehead denoting that exceptional power so nobly proved by his contributions to the world of art, appear completely realised in the likeness before us, and we can readily believe, as stated in the prospectus accompanying it, that its great resemblance to the original has been certified by friends and pupils of Beethoven now living. The figure of the composer appears in full length, wrapped in a cloak, and with both hands resting on his right knee. Dark clouds are gradually breaking over his head; and in the back-ground the steeple of St. Stephen's Cathedral is seen. Lovers of art in England, where the works of Beethoven are so thoroughly appreciated, should not fail to possess themselves of a portrait so excellent both in design and execution.

AUGENER AND CO.

Le Sahel. Valse de Salon. Composed by Sarah A. Thurgar.

THERE is an innate refinement about this spirited Waltz which, apart from its tunefulness and brilliancy, can scarcely fail to recommend it to lovers of dance music. The introduction is full of character, and the first theme is extremely elegant. The whole of the phrase in the relative minor has a grace which we do not often meet

with in Waltz music; and some legitimate effects are gained by the crossing of the hands. It is evidently written by a composer who thoroughly understands her instrument; but we can imagine that it would be additionally attractive if scored for a band. We can cordially recommend this piece, not only for the Ball-room, but for the Drawing-room.

Three Part-songs for Male voices. Composed by S. J. Rowton.

Mr. Rowton's Part-songs flow on without anything to offend, but at the same time anything especially to please. No. 1, an Even-song, is carefully harmonised, and expresses the words well, a good point especially being made on the phrase "Pray, oh pray" at the conclusion of the song, the return to the key of C, after the pause on the chord of E major, being extremely effective. The next piece, although called a "Drinking Song," commences with a somewhat lugubrious bass solo in G minor, the other voices joining after the first phrase. The whole of the changes of key in this song have a somewhat unsatisfactory effect; and we question whether "my boys" who are called upon to drink to Mr. Rowton's music would thank the composer for the trouble he has taken on their behalf. No. 3, "In the distance gray," although perhaps the most unpretentious, is in our opinion infinitely the best of the three songs. The melody is vocal, and the harmonies are quiet and appropriate throughout. The composer has evidently simply aimed at setting the poetry (for which he is indebted to Schiller) with a due reverence for its beauty; and we may say that, although he has followed at a respectful distance, our sympathy is awakened for the goodness of his intention. Although, as we have said, these songs do not startle by any attractive novelty, either in subject or treatment, they are indicative both of musical feeling and aptitude for smooth part-writing. They are all intended for an Alto, two Tenors and Bass.

The Sun upon the Lake. Song. Words by Walter Scott. Music by R. Payne.

It is of course always commendable in a composer to select good words for songs; but it must be remembered that when conventional music is wedded to first-rate poetry, the disparity between the two provokes a criticism which would scarcely be called forth where the author of the words and the composer of the music are on a tolerable equality. This truth was forced upon us by examining Mr. Payne's song, which although carefully written, both in the voice and pianoforte part, unquestionably falls below the level of the poetry. The melody is smooth and vocal; but the phrase commencing "In the calm sunset," with the arpeggio accompaniment, is feeble, and does not flow in sympathy with the feeling of the words.

LAMBORN COCK AND CO.

Variations for the Pianoforte on the old English Air "Drink to me only with thine eyes." Composed by Westley Richards.

Mr. Richards reminds us that we have English airs, worthy too of admiration, and so national in feeling as to make us wonder that British composers should continue to model themselves upon the productions of foreigners, instead of endeavouring to stamp a definite character upon native music, and compelling it to take that independent place which many years ago it appeared destined to occupy. Any person who plays over the melody in this piece cannot fail to be struck with its being unlike any modern air composed in this country; and there can be no question that this arises from the fact of its author being totally free from foreign influences and prompted only to set the words as he felt them. Mr. Richards's piece is one which can be strongly recommended both to teachers and players; for good honest variations on a good honest English air, are not to be met with every day. They are by no means easy to play, but they will be found excellent practice, and will well repay the trouble demanded. We

think it a pity that the commencement of the variation in A minor should be so like the first, but in all the others there is much variety, and the final one, in Waltz measure, will be sure to please every listener.

La Penserosa. Third Nocturne, by Walter Macfarren.

The title of this piece will sufficiently indicate that it appeals rather to the expressive, than the executive, powers of the pianist. As may be expected from the antecedents of its composer, it abounds in passages which cannot be successfully interpreted by any whose touch has not been carefully trained; and this quality, apart from its intrinsic worth, should recommend it to all conscientious teachers. The graceful principal theme is materially aided by the excellent harmony with which it is accompanied; and the second subject is also extremely attractive. The enharmonic modulation from D flat to A major—produced by changing the D flat to C sharp—is exceedingly fresh in effect; and the return to the original key is equally well managed. This was one of the pieces performed by the composer at his Recitals last season, and the applause with which it was received proves that our opinion on its merits was fully shared by the audience.

Expectation. Song. Words by Arthur Hugh Clough.

Slumber Song. Words by Miss Wordsworth.

Composed by Marina.

THESE songs show just enough feeling for the composition of vocal music to make us wish that Marina had studied more. The melody and accompaniments seem to have been picked out at the pianoforte, rather than composed; and presuming that this was the process employed, the result is perhaps as good as can be expected. The first song, with its change of tempo, has the effect of being broken up into musical fragments, although in many parts there is an evident indication of the possession of a talent for melody. The "Slumber Song" has a strangely brief theme, the last four bars disappointing us in their rhythmical character, after the eight bars which precede them. The melody however is pleasing; and, were it not for the awkward harmony to the F in the voice part (last bar but one) we should have little fault to find with the accompaniment. We have hopes that Marina may still do better things.

Two Songs. Poetry by Eliza F. Morris. Composed by Charles Henry Shepherd (Associate of the Royal Academy of Music.)

Two vocal compositions by another Associate of the Academy, sufficiently artistic to prove that the training of the Institution is in the right direction. The melody of the first song is extremely pleasing, and the accompaniment is light and fanciful, our only objection to it being that many extensions are used which perplex the player, and do not by any means aid the effect. In the second song, "The merry summer days," this defect is still more observable; and so melodious is the composition itself that we long to simplify the accompaniment, and place it within the reach of the hands of those amateurs to whom we presume the composer (like most other composers of the present day) mainly appeals for support. Mr. Shepherd has sufficient musical feeling to justify him, not only in composing, but in publishing; and in future works he may perhaps think the kindly meant hint we have given him worthy of consideration.

B. WILLIAMS.

Don't you remember love? Ballad. Written and composed by Charles Lawrence.

It is not often that we counsel song-writers to persevere in the path they have chosen, because the so-called composers who glut the market with these manufactures are so numerous that it would be no kindness on our part to endeavour to add to the number; but then it does not often happen that so genuine an English ballad as this by Mr. Lawrence comes before us. Neither words nor music aspire to do more than express simple ideas in a graceful and attractive form; and we may say that this is

thoroughly carried out. The melody is extremely beautiful, and the accompaniments are a model of what accompaniments to a ballad should be. We hope to meet with Mr. Lawrence again, and promise him a warm welcome.

WEIPPERT AND CO.

In our Boat. Four-part Song. Words by the author of "John Halifax."

Hie away. Four-part Song. Words by Sir Walter Scott.

Composed by Alfred Plumptre.

THESE part-songs are exceedingly well written for the voices, and should be effective, if sung by a well-trained choir. The first, a flowing melody in $\frac{3}{4}$ rhythm, is carefully adapted to the words, and contains several points of interest, amongst which may be mentioned the repetition of the opening phrase by the tenor, at page 3, (which is first given out by the soprano) the chromatic progression to which in the two upper parts has a good effect. "Hie away" is we think rather the better of the two compositions; the broken phrases to the words of the title, contrasting well with the more *cantabile* portions of the song. Mr. Plumptre may, we believe, take a good place amongst the part-song writers of the day.

CRAMER AND CO. (LIMITED).

The Silver Moon is shining. Serenade. Composed by Bennett Gilbert.

MR. GILBERT'S Serenade is extremely pretty and attractive; but, as it comes to us, it is evidently intended for a high tenor voice, the passages in some places extending to the upper B flat. On the title-page we are not told what other key it is published in; but we can imagine that in a transposed edition the song might well be brought within the compass of ordinary voices, even if some trifling alterations were necessary. The melody, in $\frac{1}{2}$ rhythm, flows most elegantly throughout; and the harmonies are always judicious. The holding F in the voice part, to the words, "Good night," whilst the pianoforte takes the melody, is an exceedingly beautiful point; and the sustained third of the key, at the conclusion of the song, the accompaniment running up the chord in *arpeggio*, may be also mentioned as highly effective.

C. LONSDALE.

A Set of Twelve Glee. Composed and dedicated to John Hullab, Esq., by John Lodge Ellerton.

WE are so disposed to accept with pleasure an art contribution so valuable as this volume, that we will not stop to discuss the fitness of its title. Whatever may be our definition of a "Glee," it is evident that Mr. Ellerton considers it to mean a composition for solo voices, either with or without instrumental accompaniment; and we may at once say that the twelve pieces he has produced, whatever they may be called, are as healthy and vigorous specimens of melodious part-writing as can be imagined. In most cases the composer has chosen his poetry from the works of the standard authors—Milton, Scott, and Byron amongst the number—and where he has contented himself with verses by lesser known writers, the words are excellently adapted for music. From those intended to be sung without accompaniment, we must select for especial praise No. 2, "Bright be the place of thy soul,"—in which much sympathetic feeling is shown for Byron's poetry—No. 5, "Violets again are here"—written for alto, tenor, and bass, and equally remarkable for beauty of melody and truth of expression—No. 8, "Love in my bosom," (which, by the way, the composer himself calls a Madrigal) a marvel both of melodious writing and skill in construction, the parts flowing throughout with all that ease and grace so observable in the works of the old madrigal composers—and No. 12, "Harp of the North," a very excellent and carefully-voiced Glee, containing many points of much interest. The pianoforte part of all those having such accompaniment is carefully written, and in

many of the compositions assumes an importance scarcely in accordance with our pre-conceived notions of the construction of a "Glee." This is especially the case in No. 1, a very excellent setting of Milton's well-known "Now the bright morning star," and also in No. 9, "Soldier, rest," (to Sir Walter Scott's words) written for two soprani and tenor, in the usual form of a modern trio. Both these pieces are extremely effective, and are destined, we believe, to become popular, a result which would certainly be sooner attained by publishing each of the compositions separately.

WOOD AND CO.

Where the Bee Sucks. Arranged, with brilliant variations for the Pianoforte, by W. Kuhe.

DR. ARNE'S beautiful melody seems becoming popular with modern arrangers, for several "transcriptions" of it have lately come before us; and here is another by a well known writer, quite in the conventional style, and published at what is called a "School Music Library." That "school music" should mainly consist of pieces of this character is certainly a fact to be deplored; but if these establishments must be thus supplied, we are glad to see such skilful men as Mr. Kuhe employed in the manufacture of the articles required, for certainly "Where the bee sucks," under his experienced hands, has been very pleasingly dressed up for presentation to the young ladies, and will no doubt be cordially welcomed. The variations are showy, without being very difficult, and the passages lie well under the hand throughout. To those "brilliant" school players who imagine that a melody should be made prominent by thumping out every note, the direction "Il canto marcato, ma non troppo," may act as a gentle hint. No doubt Mr. Kuhe (like most other teachers) has had painful experience of what "marcato" usually means in schools, and he trembles for the fate of the charming theme he has selected.

The Old Home Trees. Song. Written by Helen Marion Burnside. Composed by Frank D'Alquen.

THE melody of this song is pleasing, but we do not think the symphony in character with the simplicity of the pianoforte accompaniment which immediately follows; and we have also fault to find with the pertinacious manner in which the instrument doubles the voice part throughout. Even in the change to $\frac{3}{4}$ rhythm, the pianoforte is not permitted to assume an independence. The harmonies are generally appropriate and carefully written; and were there an occasional figure in the accompaniment to relieve the monotony, the song would have a better chance of success. The words are simple and unpretentious, but well suited for music.

CHARLES J. KLITZ.

The Outcast. Song. Written by J. Bealy Fletcher, M.A. Composed by Bennett Gilbert.

THERE is considerable merit in this song, every bar of which shows that it is the work of a sound musician. The melody admirably expresses the words, and the effect is much aided by the varied character of the accompaniment, which, although simple, never degenerates into common-place. The modulation into the subdominant (commenced upon a $\frac{3}{4}$) is highly effective; and there is some credit due to the composer for resisting the temptation to accompany the word "tempest" with the chromatic scale, a device which, although worn threadbare, is still used by sensational song-writers with as much confidence in its effect as those who arrange theatrical storms have in shaking a sheet of copper to represent thunder. Mr. Gilbert has written a really good song, and one which we think vocalists will be glad to know.

No. 1 of Six Pieces for the Pianoforte.

COMPOSED AS A CHRISTMAS PRESENT FOR HIS YOUNG FRIENDS BY
F. MENDELSSOHN BARTHOLDY.

(Op. 72.)

Allegro non troppo.

Jesus in the Manger.

From the Second Set of Christmas Carols, Edited by the Rev. H. R. Bramley and John Stainer.

SEMI-CHORUS. HENRY SMART.

TREBLE. ALTO. TENOR. BASS.

Con spirito. Why, Most High-est, art Thou ly - ing In a man - ger, poor and

low? Thou, the fires of heav'n sup - ply - ing, Come a sta - ble's cold to know?

TREBLE. CHORUS. ALTO. TENOR. 1st BASS. 2nd BASS. ACCOMP.

O what works of love stu - pen - dous Were sal - va - tion's

O what works of love stu - pen - dous Were sal - va - tion's

O what works of love stu - pen - dous, Je - su, Were sal - va - tion's

O what works of love stu - pen - dous Were sal - va - tion's

price! Burn - ing wert Thou to be - friend us, Ex - iles far from Pa - ra - dise.

price! Burn - ing wert Thou to be - friend us, Ex - iles far from Pa - ra - dise.

price! Burn - ing wert Thou to be - friend us, Ex - iles far from Pa - ra - dise.

price! Burn - ing wert Thou to be - friend us, Ex - iles far from Pa - ra - dise.

On a Mother's breast thou sleepest,
Mother, yet a Virgin still:
Sad, with eyes bedimmed Thou weapest,
Eyes which Heaven with gladness fill.
O what works &c.

Weak the Strong, of strength the Giver;
Small, Whose arms creation span;
Bound, Who only can deliver;
Born is He Who ne'er began.
O what works &c.

"In Dulci Jubilo."

December 1, 1870.

(ANCIENT CHRISTMAS CAROL.)

BY

R. L. DE PEARSALL.

Arranged for four voices by W. J. WESTERHOLM.

Moderato. *dim.*

TENOR.

1. In dul - ci ju - bi - lo! Let us our ho - mage
2. O Je - su par - vu - le! My heart is sore for

ALTO.

1. In dul - ci ju - bi - lo! Let us our ho - mage
2. O Je - su par - vu - le! My heart is sore for

TENOR.
(Sopr. lower.)

1. In dul - ci ju - bi - lo! Let us our ho - mage
2. O Je - su par - vu - le! My heart is sore for

BASS.

1. In dul - ci ju - bi - lo! Let us our ho - mage
2. O Je - su par - vu - le! My heart is sore for

p

shew! Our heart's joy re - cli - - neth In præ - se - pi -
Thee! Hear me, I be - seech . . Thee, O puer op - ti -

p

shew! Our heart's joy re - cli - - neth In præ - se - pi -
Thee! Hear me, I be - seech . . Thee, O puer op - ti -

p

shew! Our heart's joy re - cli - - neth In præ - se - pi -
Thee! Hear me, I be - seech . . Thee, O puer op - ti -

p

shew! Our heart's joy re - cli - - neth In præ - se - pi -
Thee! Hear me, I be - seech . . Thee, O puer op - ti -

cres. *dim.*

ol! And like a bright star shi - neth Ma - tris in gre - mi -
me! My pray - er, let it reach Thee, O prin - ceps glo - ri -

cres. *dim.*

ol! And like a bright star shi - neth Ma - tris in gre - mi -
me! My pray - er, let it reach Thee, O prin - ceps glo - ri -

cres. *dim.*

ol! And like a bright star shi - neth Ma - tris in gre - mi -
me! My pray - er, let it reach Thee, O prin - ceps glo - ri -

cres. *dim.*

ol! And like a bright star shi - neth Ma - tris in gre - mi -
me! My pray - er, let it reach Thee, O prin - ceps glo - ri -

(1)

* This composition, in its original form, requires eight solo voices and a chorus for its proper performance. As many of the solo parts are merely duplicates of those given to the chorus, I have reduced the whole to a composition for four voices, taking especial care, in the passages really written for eight voices, to adopt the composer's part with as little alteration as possible.

W. J. W.

o! Al - pha es et O! Al - pha es et O!
 æ! Tra - he me post te! Tra - he me post te!

o! Al - pha es et O! Al - pha es et O!
 æ! Tra - he me post te! Tra - he me post te!

o! Al - pha es et O! Al - pha es et O!
 æ! Tra - he me post te! Tra - he me post te!

o! Al - pha es et O! Al - pha es et O!
 æ! Tra - he me post te! Tra - he me post te!

SOLO.

O pa - tris cha - ri - tas! O na - ti le - ni -

SOLO.

O pa - tris cha - ri - tas! O na - ti le - ni -

SOLO.

O pa - tris cha - ri - tas! . . . O na - ti le - ni - tas. . . .

tas, Deep were we stain - ed, Per nos - tra cri - mi -

tas, Deep - ly were we stain - ed, Per nos - tra cri - mi -

Deep - ly were we stain - ed, Per nos - tra cri - mi - na, But

na, But Thou hast for us gain - ed Cœ - lo - rum gau - di -

na, But Thou, . . . Thou hast gain - ed Cœ - lo - rum gau - di -

Thou hast for us gain - ed Cœ - lo - rum gau - di - a. . . .

mf CHORUS.

a. *mf* CHORUS. O that we . . were there, O that we were there!

a. O that we, that we were there, O that we were there!

mf CHORUS. O that we, that we were there, O that we were there!

mf CHORUS. O that we, that we . . were there, O that we were there!

f U - bi - sunt gau - di - a, where, . . If . . that they be not

f U - bi - sunt gau - di - a, . . . If that they . . be not

f U - bi - sunt gau - di - a, where, If that they . . be not

f U - bi, . . u - bi - sunt gau - di - a, where, If not

p SOLO. there? There are an - gels sing - ing No - va can - ti - ca; . .

p SOLO. there? There are an - gels sing - ing, There, . . there the

p SOLO. there? There are an - gels sing - ing, There . . are sing - ing can -

p SOLO. there? There are an - gels sing . .

. . . There . . the bells . . are ring - ing, In Re - gis cu - ri -

bells, there the bells are ring - ing, In Re - gis cu - ri - a.

. . ti - ca, . . The bells are ring - ing, In cu - ri -

. . ing, The bells are ring - ing there, In Re - gis cu - ri -

CHORUS.

a. O that we were there, O . . . that we were there! . . .

CHORUS.

O . . . that we were there, that we . . . were there! There . . .

CHORUS.

a. O that we were there, O that we were there! . . .

CHORUS.

a. O that we were there! There are an-gels

There are an - gels singing, There the bells . . . are ring - -

. . . the an - gels singing, There . . . the bells are ring - -

There are an - gels sing - ing, There the bells are ring - ing, the bells are

sing - - ing, There the bells are ring - - ing, the bells are ring - - ing, In

ing, In Re - - gis cu - - ri - a. O . . . that

ing, In Re - - gis . . . cu - - ri - a. O . . . that

ring-ing, In Re - - - gis cu - ri - a. O that

Re - gis cu . . . ri - a. O . . . that

dim.

we were there, . . . O that we were there! . . .

dim.

we were there, O . . . that we were there! . . .

dim.

we were there, O . . . that we were there! . . .

dim.

we were there, . . . O that we were there! . . .



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| 48. Comfort ... | ... Tröstung ... | 1 0 |
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<i>Child and the Star</i>	T. DALZIEL.	<i>The North Wind doth blow</i>	E. G. DALZIEL.
<i>I had a little Doggie</i>	H. FRENCH.	<i>The Man in the Moon</i>	W. J. WIEGAND.
<i>Little Bo-Peep</i>	W. SMALL.	<i>Taffy was a Welshman</i>	H. S. MARKS.
<i>Dolly and her Mamma</i>	T. DALZIEL.	<i>Hey diddle diddle</i>	J. B. ZWECKER.
<i>Ride a Cock-Horse</i>	W. J. WIEGAND.	<i>I love little Pussy</i>	H. FRENCH.
<i>Little Maid, pretty Maid</i>	E. G. DALZIEL.	<i>The Old Man clothed in Leather</i>	H. S. MARKS.
<i>Whittington for Ever!</i>	J. MAHONEY.	<i>Curly Locks</i>	E. DALZIEL.
<i>Little Jack Horner</i>	C. GREEN.	<i>The Lazy Cat</i>	E. G. DALZIEL.
<i>Tom, the Piper's Son</i>	A. B. HOUGHTON.	<i>Three Children Sliding</i>	FS. WALKER.
<i>See-Saw</i>	T. DALZIEL.	<i>The Jolly Tester</i>	W. J. WIEGAND.
<i>A B C, tumble down D</i>	E. GRISET.	<i>Georgie Porgie</i>	T. DALZIEL.
<i>Goosey Goosey Gander</i>	E. GRISET.	<i>The Three Crows</i>	J. B. ZWECKER.
<i>Little Jumping Joan</i>	E. G. DALZIEL.	<i>A little Cock Sparrow</i>	E. G. DALZIEL.
<i>There was a Crooked Man</i>	W. J. WIEGAND.	<i>Maggie's Pet</i>	F. A. FRASER.
<i>Poor Dog Bright</i>	J. B. ZWECKER.	<i>Cock Robin</i>	J. B. ZWECKER.
<i>Humpty Dumpty</i>	H. S. MARKS.	<i>Lullaby</i>	E. GRISET.
<i>Simple Simon</i>	G. J. PINWELL.	<i>Mother Tabbykins</i>	J. B. ZWECKER.
<i>Sing a Song of Sixpence</i>	FS. WALKER.	<i>The Spider and the Fly</i>	E. GRISET.
<i>The Nurse's Song</i>	F. A. FRASER.	<i>The Thievish Mouse</i>	J. B. ZWECKER.

LONDON :

NOVELLO, EWER, AND CO.,

1 BERNERS STREET, W., AND 35 POULTRY, E.C.



Little Bo-Peep.

Andante quasi Allegretto.

p

Lit-tle Bo-Peep has lost her sheep, And can't tell where to find them;

p

cres. *f* *dim.*

Leave them a-lone, and they'll come home, Wagging their tails be-hind them.

cres. *fz* *dim.*



THE DEATH AND BURIAL OF COCK ROBIN.



EXTRACT FROM PREFACE.

THE present volume is intended as a contribution to what may be justly considered a not unimportant department of our national song literature—the Nursery Rhymes namely, which seem appointed, by tacit and universal consent, to be “said or sung,” and to be listened to, with unwearied interest and appreciation, in those great National Institutions the British Nursery and Home School-room. To all who are interested in the selection of books for children the book is now offered by the Publishers, with the hope that it may gain general and extended approbation. Especial pains have been taken to secure the suffrage of that still larger public, in petticoats and knickerbockers, whom a genial English writer of the last century, who loved children, and spoke and wrote of them with infinite tenderness and affection, describes as “masters in all the learning on the other side of eight years old.”

In the arrangement of the musical portion of the volume, especial care has been taken by MR. ELLIOTT to keep the songs strictly within the capacity of children's execution, and the compass of children's voices. In his own family he has found a young jury ready to test the various tunes, and has chosen only those melodies which found prompt acceptance, were easily remembered, and came trippingly off the tongue.

The pictorial illustrations of the book have been designed under the superintendence of, and engraved by, the BROTHERS DALZIEL.

Among the old favourites a few new aspirants to popularity will be found; but it is hoped that their presence will be considered an additional attraction, and in no way lessen the pretensions of the present volume to be considered a compendium of National Nursery Rhymes.



S. JAMES'S HALL.
THE ORATORIO CONCERTS.
CONDUCTOR - MR. BARNBY.
THIRD SEASON, 1871.

The Directors of the Oratorio Concerts have much pleasure in announcing that the first Concert of the ensuing Season will take place on Wednesday Evening, February 15, when Bach's Oratorio

THE PASSION,

which created such an intense interest last season, will be performed. At the Second Concert, Mendelssohn's Oratorio

ELIJAH,

will be given. The arrangements for the Oratorio Concerts preclude the possibility of giving a performance in celebration of Beethoven, on or about the date of his birth; but, seeing that his greatest work, the

MASS IN D,

has not been announced at any of the approaching celebrations in London, it has been determined to include it in the present programme.

The unaccountable neglect with which the masterpieces of Spohr have been treated in this country, has induced the Directors to present his Oratorio

CALVARY,

during the Season. On the same occasion will be performed for the first time a new work, chiefly instrumental, composed expressly for these Concerts by Mr. Barnby; Mendelssohn's Psalm,

"WHEN ISRAEL OUT OF EGYPT CAME,"

and one of

HANDEL'S CHANDOS ANTHEMS,

The unequivocal success of the two great works produced at the last Birmingham Festival fully justifies the Directors in announcing that Benedict's Oratorio

ST. PETER,

and Ferdinand Hiller's Dramatic Cantata,

NALA AND DAMAYANTI,

will be included in the performances of the coming Season. And Henry Smart's

BRIDE OF DUNKERRON,

which was one of the chief successes of the Birmingham Festival of 1864, will also be given.

The Directors trust that the above list of works will prove their earnest desire to uphold the high character of these Concerts, and that the recognized efficiency of the performances already given, will be a sufficient guarantee that the ensuing season will be equally worthy of patronage and support.

The Season will consist of Six Concerts.

Terms of Subscription:—

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Balcony (Reserved and Numbered)	-	-	1 5 0
Area (Reserved and Numbered)	-	-	1 5 0

Price of Admission to each Concert, Stalls, 10s. 6d.; Balcony and Area (reserved and numbered) 5s.; Balcony, 3s.; Area, 2s.; Admission, One Shilling. Subscribers' Names received by Novello, Ewer and Co., 1, Berners Street (W.), and 35, Poultry (E.C.), and Mr. Austin, St. James's Hall.

CRYSTAL PALACE.

GREAT TRIENNIAL

HANDEL FESTIVAL,

JUNE, 1871.

Arrangements have been concluded between the Crystal Palace Company and the Sacred Harmonic Society for the forthcoming HANDEL FESTIVAL, to be held on the same grand scale as on former occasions.

Rehearsal,	- - - -	Friday, June 16.
First Performance,	- - -	Monday, June 19.
Second Performance	- - -	Wednesday, June 21.
Third Performance	- - -	Friday, June 23.

The Orchestra will number upwards of
FOUR THOUSAND EXECUTANTS,
 Selected with the greatest care.

CONDUCTOR,
SIR MICHAEL COSTA.

The Programme of the Festival will be issued early in March. Copies will be sent on application.

G. GROVE, Secretary,
 Crystal Palace Company.